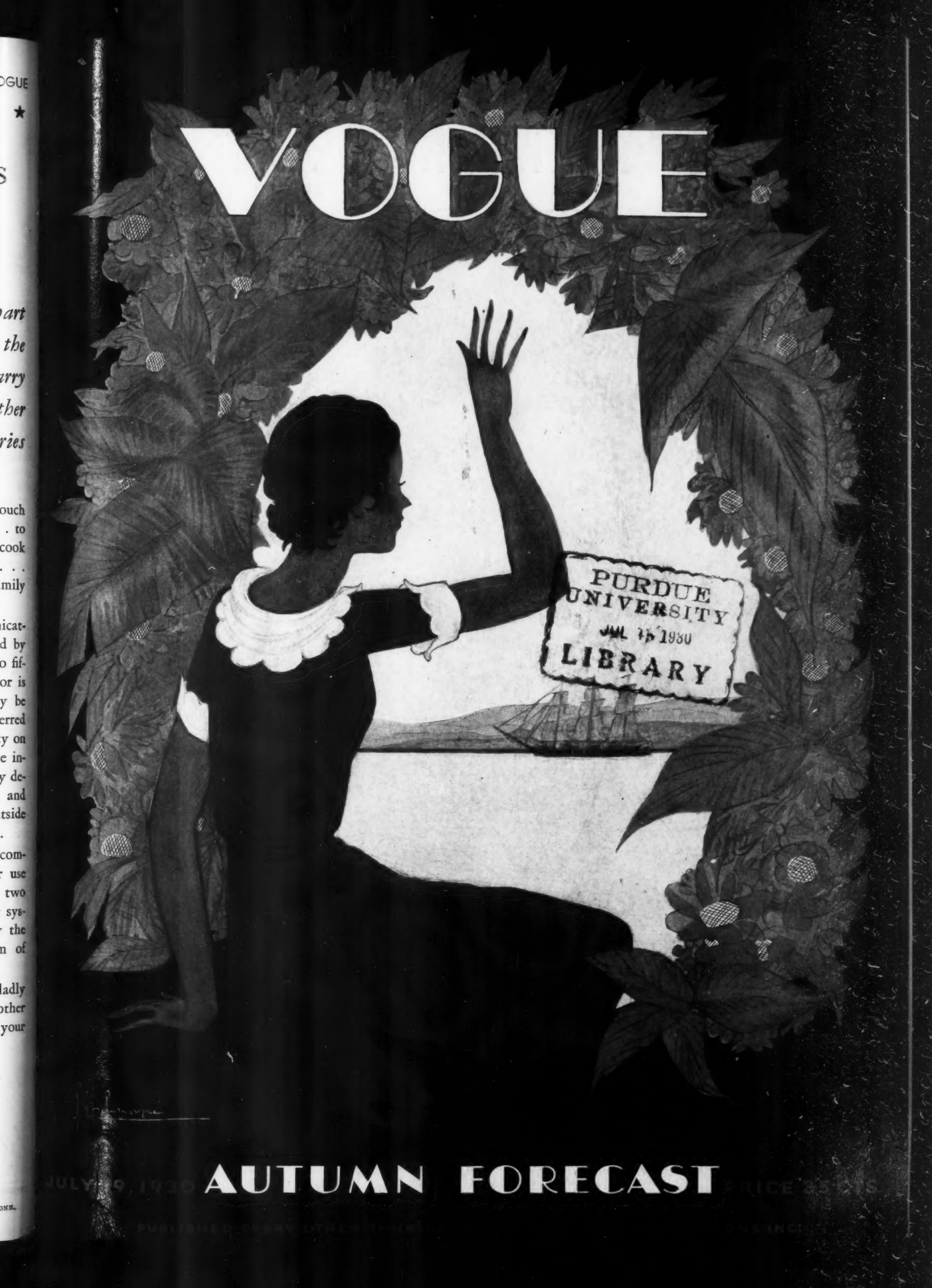
VOGUE
PURDUE UNIVERSITY
JUL 16 1930
LIBRARY
AUTUMN FORECAST

ATWATER KENT RADIO

Tone so truthful he could even tell who made Spalding's violin

"That's not a Strad...it's a Guarnerius!"

AMONG the listeners when Albert Spalding played in the Atwater Kent Radio Hour was a violin maker in Indiana.

Before Spalding finished his first number the violin maker turned to his daughter, exclaiming: "That is not a Stradivarius he's playing; it's a Guarnerius!"

Sure enough, a few minutes later the radio announcer said that the violin Spalding was using was his favorite Guarnerius.

The Indiana man was so impressed that he took the trouble to write us about it.

"My radio is an Atwater Kent Screen-Grid set," he said. "I tell you this story to show how true the reproduction is."

Think of it! Radio reproduction so true that not only can you identify each instrument that is played, but, if you are an expert, you can actually tell who made the instrument.

That is what we mean by the *naturalness* of an Atwater Kent. This radio does not try to improve on Spalding or any other artist. It does not exaggerate. It has no artificial "toning." It just lets you hear what you want to hear. That is the truth, the whole truth, and nothing but the truth.

ON THE AIR—Atwater Kent Radio Hour, Sunday evenings, 9:15 (Eastern Daylight Time), WEAF network of N. B. C.

ATWATER KENT MANUFACTURING COMPANY, A. ATWATER KENT, PRES., 4741 WISSAHICKON AVENUE, PHILADELPHIA, PA.

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

WATCHES AND CLOCKS

A Large Selection
Within a Wide Range of Price

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS
25 RUE DE LA PAIX

LONDON
44 NEW BOND STREET

THE MISSES' FUR SHOP

■

Enters its second year and presents a new and important collection for Fall 1930.

• • • • •

A collection of the "less precious" furs of which we are justly proud.

• • • • •

For this new Jaeckel specialization has succeeded in creating coats with all of the Jaeckel fineness and fashion left in and some of the price left out.

• • • • •

In misses' sizes 14 to 20 years.

H. JAECKEL & SONS

FIFTH AVENUE at 45th STREET

■

JAECKEL FURS ARE OBTAINABLE IN CHICAGO AT THE STANLEY KORSHAK BLACKSTONE SHOP EXCLUSIVELY

VOGUE
July 19th 1930

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

Vol. 76, No. 2
Whole No. 1991

The dress with the new gauntlet sleeves by CAROLYN

The in-coming vogue carries its charm right on its sleeve. In this new Carolyn mode, which may be had in satin or canton crepe, contrasting color emphasizes the new long-glove effect. The soft swing down to the hip is a new and flattering line, too. The perfection of this silhouette in every detail is the result of the skill and care which the Carolyn committee of nationally known stylists exercises in selecting all models given the Carolyn label.

Carolyn Modes
are conservatively priced

Frocks and Gowns, $29.50, $39.50, $49.50. Coats, $39.50, $49.50. Ensembles, $39.50, $49.50, $59.50, $79.50. Junior Frocks, $25.00. Junior Coats, $39.50. Hand bags, $5.00 and $7.50. Carolyn Underwear and Hosiery in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

Carolyn REG'D

THE NEW CAROLYN MODES ARE BEING SHOWN AT THE STORES LISTED BELOW

Albany, Ga.
R. L. JONES COMPANY
Asheville, N. C.
H. V. MOORE & CO.
Aurora, Ill.
GINSBERG'S DEP'T STORE
Austin, Tex.
E. M. SCARBROUGH & SONS
Baltimore, Md.
SCHLEISNER CO.
Baton Rouge, La.
ROSENFIELD D. G. CO., LTD.
Binghamton, N. Y.
HILLS, McLEAN & HASKINS
Birmingham, Ala.
BURGER-PHILLIPS COMPANY
Boise, Ida.
THE MODE, LTD.
Bozeman, Mont.
MULL'S

Charleston, W. Va.
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Clarksdale, Miss.
POWERS & COMPANY
Columbia, S. C.
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POPULAR D. G. CO., INC.
Fairmont, W. Va.
J. M. HARTLEY & SON CO.
Fort Dodge, Ia.
THE BOSTON STORE
Fort Worth, Tex.
MONNIG'S
Galveston, Tex.
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THE NELMS AND BLUM CO.
Hartford, Conn.
SIEGEL'S SHOP
Houston, Tex.
FOLEY BROS. D. G. CO.
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R. E. KENNINGTON CO.

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S. H. GEORGE & SONS
Lexington, Ky.
B. B. SMITH & CO.
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R. T. GREGG & COMPANY
Little Rock, Ark.
PFEIFER BROS.
Los Angeles, Cal.
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Lynchburg, Va.
GUGGENHEIMER'S, INC.
Manitowoc, Wis.
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W. A. McNAUGHTON CO.
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AMES & BROWNLEY, INC.
Oklahoma City, Okla.
RORABAUGH-BROWN D. G. CO., Inc.
Omaha, Neb.
HERZBERGS
Paducah, Ky.
E. GUTHRIE CO.
Peoria, Ill.
THE B & M
Portsmouth, O.
THE MARTING BROS. CO.
Roanoke, Va.
S. H. HEIRONIMUS CO., INC.
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THE FAHY STORE
Sacramento, Calif.
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Salt Lake City, Utah
AUERBACH COMPANY, INC.
San Antonio, Tex.
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San Diego, Calif.
HOLZWASSER, INC.
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San Jose, Calif.
HALE BROS.
Seattle, Wash.
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F. WIEST'S SONS

ARE YOU THE PETITE TYPE?

(meaning short with average legs, medium height with very slim legs, or a growing girl.)

If you are — Heaven knows your stocking woes have been many! Bumpy rolls above the knee; saggy seams, wrinkles about the ankles; garters clasping on the sheer part of the stocking because the garter top comes much too high. And life just one run after another!

Gordon Individually-Proportioned* Stocking Service is the answer. Different leg-sizes as well as foot-sizes, and for *your* type of figure — Gordon Petite.** Your stockings will fit, and — wear longer.

If you are not "Petite**" — Gordon Princess** — fits average women, Gordon Regal** — tall women, and Gordon Splendide* — those of generous proportions. Be measured — and learn which you require.

$1.50 $2.00 $2.50 $3.00

Gordon
HOSIERY

*T. M. REG. U. S. PAT. OFF. **T. M. REG. U. S. PAT. OFF. PEND.

Shayne furs

are never sold in "sales"

. . . Because Shayne prices are already as low or lower, quality for quality, than most of the "slashed" prices offered in so-called "sales" . . . and because we believe that the honor and integrity of the house from which you buy are far more important considerations than the dubious inducement of a "cut" price.

PHOTO BY MITCHELL

GENEVIEVE TOBIN in "Fifty Million Frenchmen"

C. C. Shayne & Co.
STRICTLY RELIABLE FURS
126 WEST 42nd ST. • NEW YORK

ESTABLISHED 1865 • • STILL UNDER SAME OWNERSHIP

VOGUE FILM

NOW SHOWING FORTNIGHTLY

Here are two typical costumes from a recent Vogue motion picture. A smart in-between-seasons costume (at the left) is of semi-sheer crêpe in black and white. The coat has short sleeves, showing the sleeves of the dress below. The chic hat is of gros-grain. Satin for evening is a wise choice for mid-summer, since it will continue its chic through the autumn. The gown below is in pale pink and has one of the new scarfs to match.

AND NOW . . .

THE MODE IN MOTION

Vogue has stepped to the silver screen! . . . And now you can see at your favorite theatre a living, speaking mode. Vogue's mannequins and the voice of Vogue show and explain for you the newest fashions of the day.

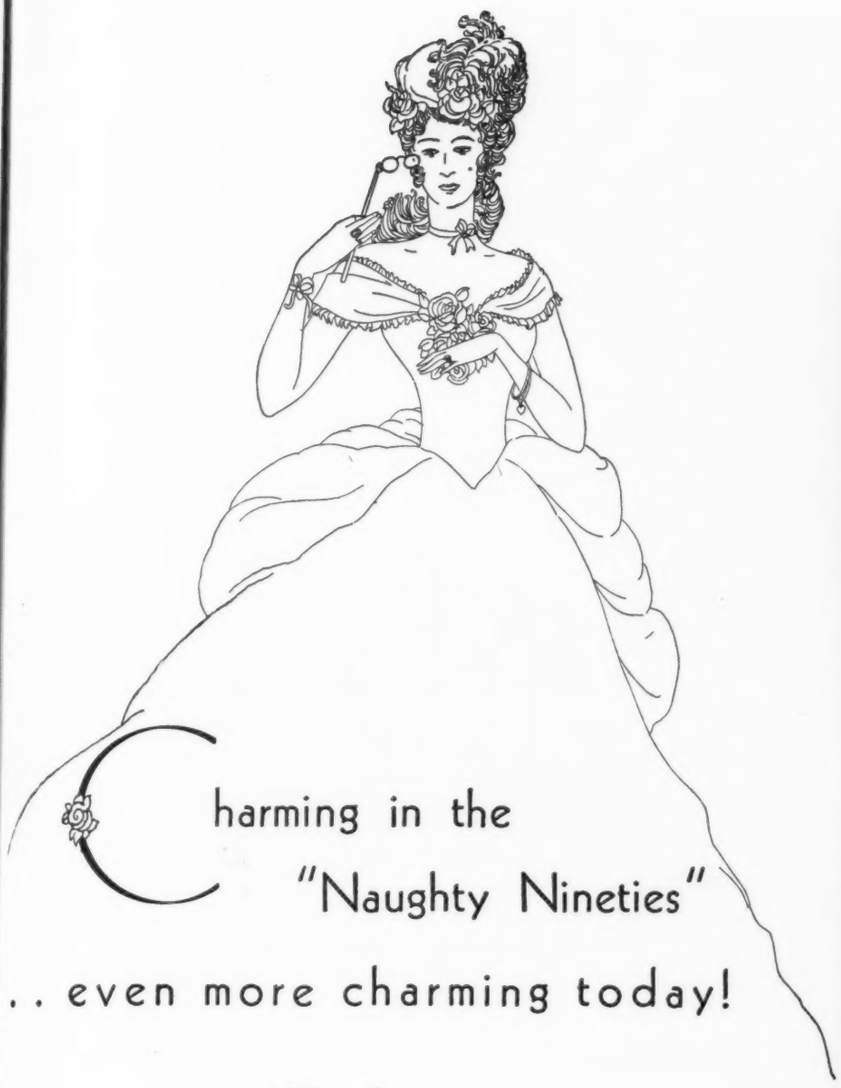
Through motion pictures, Vogue helps you with the practical side of being smart . . . shows you how to match your accessories with several ensembles . . . how to change a coat or hat and make a whole new costume.

Clever close-ups show the new shoes . . . new ways of wearing your hats . . . new handbags and gloves. The voice of Vogue will describe the fashions in detail . . . lines, colors, fabrics and all the outstanding points of chic.

Every two weeks, Vogue's talking film brings you the clothes for country weekends . . . or perhaps, the right and wrong of evening clothes . . . or new ensembles for business, complete to the pin for your hat!

If you want to be practical about your wardrobe . . . if you want to be smart without spending a fortune . . . don't miss Vogue's talking motion pictures. They are produced by Paramount . . . and appear every fortnight at the theatres listed at the right. The fashions admired in the Vogue films may be purchased at any of the following stores.

CITY	THEATRE	STORE
New York	Paramount	Saks—Fifth Avenue
		Saks-Thirty-Fourth St.
Bridgeport, Conn.	Cameo	The D. M. Read Co.
Chicago, Ill.	Chicago	Saks-Fifth Avenue
Dallas, Texas	Melba	Neiman-Marcus Co.
Denver, Colo.	Aladdin	Denver Dry Goods Co.
Portland, Oregon	Fox Broadway	Meier & Frank Co.
Tacoma, Wash.	Rialto	Lou Johnson
Washington, D. C.	Fox	Schwab, Inc.



Charming in the "Naughty Nineties"

. . even more charming today!

Yes . . . Milady of Today has acquired beauty undreamed of then . . . has added immeasurably to her charm by adorning her shapely legs in the exquisite sheerness of Propper Blue Edge Chiffons.

PROPPER "Blue Edge" HOSIERY

"America's Foremost Chiffon Stocking"

PROPPER BLUE·EDGE·HOSIERY

SHOWN IN ALL QUALITY SHOPS

A tuck that banishes ugliness

Smart women of America are now wearing smaller size undergarments—because of a clever tuck. A full expanding back gives to Kickernicks liberty of action and a snug fit, without bagginess. So perfectly do these models fit the form in all positions, that clumsy reinforcements are not needed to relieve strain. Long wearing garments—garments you will be unconscious of. Beautiful garments of refined workmanship. Kickernick has revolutionized the art of underdress making. A distinguished American success. Complete lines at better stores everywhere, including especially attractive and comfortable children's garments. Popular in price. Don't buy until you have seen them. Made by Winget Kickernick Company, Minneapolis, Minnesota—in smart models of modish materials. Send for booklet.

Kickernick

PATENTED UNDERDRESS

GOLFLEX

Our stylists returning from Paris, developed this canton crepe ensemble for two reasons . . . Without the double-breasted, fitted jacket there's a tailored afternoon dress, moulded on princess lines with the tight-fitting, long sleeves encoring at the cuffs the contrasting bow, originated at the U shaped yoke . . .With the jacket—a town or travel suit of delightful practicality and chic. In black, homage, winter brown, cricket green and rubytone with white yoke and detail . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould Samuel & Co., Montreal . . . Sold by all Golflex dealers $39.50

CHANGE FOR AUTUMN!

NEW MODES, NEW MOVEMENTS ANIMATE THE WORLD OF FASHION!

NEW LINE AND COLOUR IN CLOTHES . . . NEW DECORATIONS FOR HOMES!

The next issue of Vogue (New Ideas for Interior Decorating) tells you how to make your home more charming, whether you redecorate it completely or add a piece or two . . . how to bring diversity to rooms grown dull . . . shows you how to serve smartly the English breakfast and the buffet luncheon . . . brings news from Paris of new suits and coats, of delightful interchange of fur and fabric . . . shining beaded evening gowns . . . new chiffons . . . tea-gowns that trail through the dinner hour . . . tells you how to revive the tired summer wardrobe with a few well-chosen things . . . how to choose frocks that may be worn at any season! There's a blithe excitement in the air . . . the thrill of change. If you're a little bored with your summer clothes—a little restless among your old household gods . . . the forthcoming issue of Vogue will inject new interest in your life!

VOGUE

ONE OF THE CONDÉ NAST PUBLICATIONS

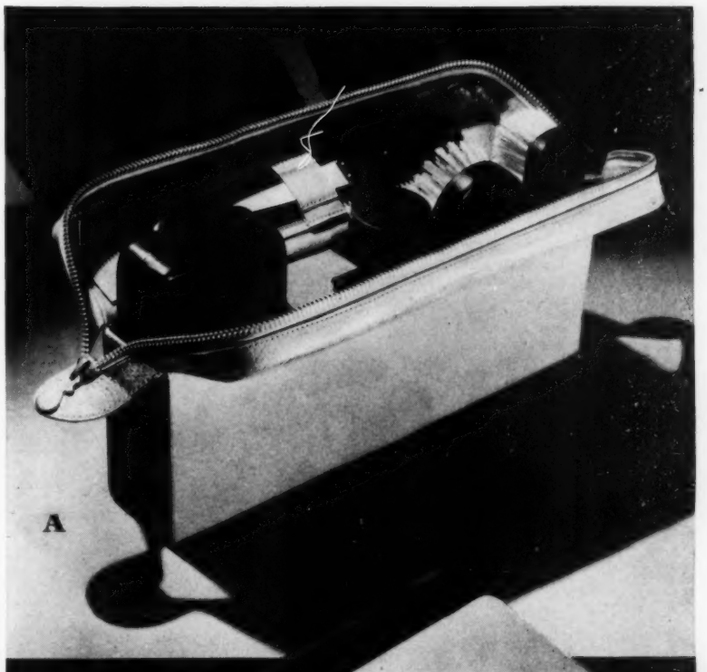
35c a Copy

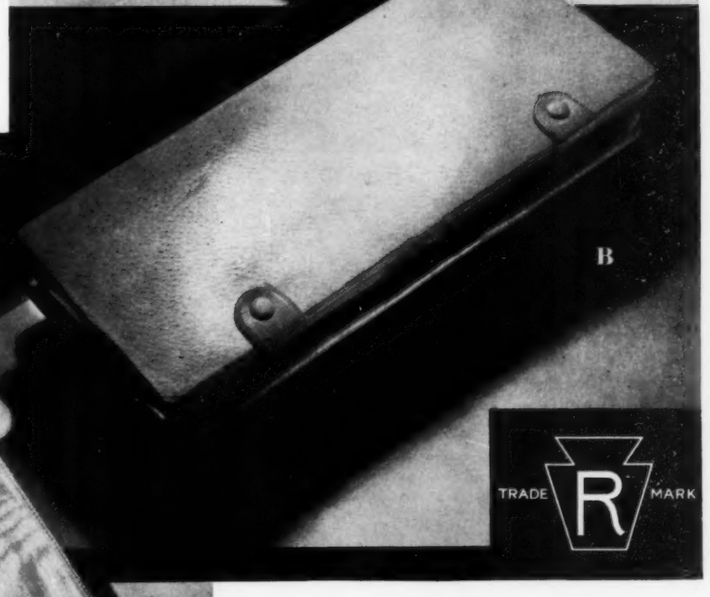
NEW IDEAS FOR INTERIOR DECORATING · ISSUE DATED AUGUST 2 ON SALE JULY 31

So Much Depends

ON THE WAY YOU PACK YOUR BAG

IN TRAVEL, as with so many things in life, the comforts we take for granted are really quite important. A deck chair in the sun . . . friends to meet one at the station . . . the reflection that tickets, visas, and cheques have all been cared for . . . these, in their aggregate, add greatly to the enjoyment of the journey. • To a man, especially, there is a not-inconsiderable pleasure in the assurance that the things in his bag lie within easy reach, neatly and tastefully arranged. He never has to hunt. And with proper cases to guard them, he knows that his cravats are still unwrinkled . . . his shirts fresh enough to wear . . . and mirror, razor and brushes exactly where he placed them, hours before. • Among men of cultivated taste, such cases are frequently of fine leather. And if it were possible for you to examine them, you would find the great majority imprinted with a tiny golden keystone R. This insignia, placed upon each article manufactured by C. F. Rumpp & Sons, Inc., is the symbol of a high tradition. • That tradition derives from a belief, held by the founder, that only the finest leather goods should go out from this establishment. Today, members of the same family are actively engaged in the direction of the firm . . . and are dedicated to the same resolve. • C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better haberdashers' stores, at leather goods stores, department stores, jewelers, and stationers.





A . . . A toilet case, in pigskin, lined with scarlet leather and equipped to open with a slide fastener. Fittings are of ebony and black celluloid. It may be had in a variety of other leathers.

B . . . A combination handkerchief, neckwear, and collar case in pigskin, lined with ecru moire silk. The case is made with a collapsible folding gusset.

C . . . A neckwear case, in pigskin, lined with ecru moire silk. The case may be had in other leathers, with other linings.

C. F. RUMPP & SONS, INC. By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

Actual unretouched photograph

4-SEASON CONVERTIBLE PRESIDENT ROADSTER

Duplate safety glass side windows raise and lower as in closed cars. With top and windows raised, you have the snugness of a coupe. With top down windows serve as windshield wings. World champion 122 horsepower President Eight engine. Price $1950, at the factory, including six wire wheels and luggage grid. Bumpers and spare tires extra

Free Wheeling! You need not use the clutch except to start or back up

FREE wheeling, latest of Studebaker's many engineering advancements, takes half the fatiguing footwork out of driving. Gone are the nervous strain and physical strain of constant gear shifting—*you need use the clutch only to start or back up!*

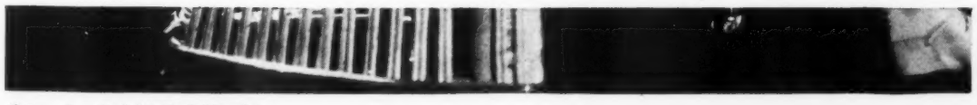
Here is the first car created, which a woman can drive all day, yet leave serene and fresh as when she entered it. It is the first car literally to *float* along, in gear and fully controlled, yet free and silent as though there were no gears.

We know you'll like this *different* car. You'll like the smart new beauty of its contours and appointments—its longer wheelbase and wider doors, seats and windows—its slim, silvery radiator, Ovaloid headlamps, and tiny parking lamps gleaming on its broad, sweeping fenders. You'll like the spirited speed of its 122 horsepower World Champion engine, and the indescribable thrill and thrift of free wheeling. Take one and drive it—today!

The World Champion **President**

NEW SERIES STUDEBAKER EIGHT

You will find *lasting* protection
in the new fitted, softer Kotex



Costumes from Kaskel & Kaskel Dunlap

Kotex deodorizes; Kotex is softer, more absorbent, and thus adds both daintiness and comfort to sanitary protection.

YOU want a feeling of security and safety in sanitary protection. But you want even more than that, and Kotex gives you more.

First of all, it deodorizes, keeps you dainty, fresh, immaculate at times when that is doubly important. It is fashioned to fit securely. Under the closest fitting gown it is inconspicuous—a fact that smart women are quick to appreciate.

Lasting softness

Kotex is so soft, so comfortable after hours of wear. Many pads may seem comfortable at first, but they soon become stiff and chafing. Kotex *stays* soft, because it is made of a most unusual substance, known as Cellucotton (not cotton) absorbent wadding. This is the very same absorbent used by 85% of our great hospitals today. It is not cotton, but a cellulose substance which, for sanitary purposes, performs the same function as the softest cotton—with five times the absorbency.

When you think it over, the fact that great hospitals use Kotex is your most important assurance that it is best for personal use. Hospitals—with their high medical standards—are careful to use only the best, the most comfort-giving, the most hygienic protection for patients. By choosing Kotex you assure yourself the same care that leading hospitals give. And it costs so little that home-made cotton and cheesecloth substitutes, far from being an economy, are actually an extravagance.

Kotex is disposable

And don't forget that Kotex is easily disposable. That alone has changed the hygienic habits of women all over the world. Once you try it, you, too, will change to this newer, smarter sanitary method. Kotex Company, Chicago, Illinois.

IN HOSPITALS

1 85% of our leading hospitals use the very same absorbent of which Kotex is made.

2 ***Kotex is soft*** . . . Not a deceptive softness, that soon packs into chafing hardness. But a delicate, fleecy softness that lasts for hours.

3 ***Safe, secure*** . . . keeps your mind at ease.

4 ***Deodorizes*** . . . safely, thoroughly, by a special process.

5 ***Disposable,*** instantly, completely.

Regular Kotex—45c for 12
Kotex Super-Size—65c for 12
Also regular size singly in vending cabinets through West Disinfecting Co.

Ask to see the KOTEX BELT and KOTEX SANITARY APRON at any drug, dry goods or department store.

KOTEX
The New Sanitary Pad which deodorizes

THE CONDÉ NAST TRAVEL SERVICE

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. California's exclusive mountain resort. Mineral springs, baths, golf, swimming, tennis, riding. Bungalow. Booklet on request.

Hollywood

Hollywood Plaza. The most convenient hotel in Hollywood. Attractive, modest and homelike, with excellent cuisine. Reasonable rates. Write for booklet.

Pasadena

Constance Hotel & Apartments. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Santa Barbara

El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf, Riding.

Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

Yosemite National Park

The Ahwahnee. Open all year. Commanding a matchless panorama. Already world-famed for distinctiveness. Riding, tennis, fishing. $10. up. American Plan.

CONNECTICUT

Old Lyme

Boxwood Manor. Summer among the birds and flowers, modern inn. Lovely gardens, marvellous food. Bathing lodge on ocean.

Sharon

The Bartram Inn & Cottages. Situated in a typical New England village green. Distinctive, attractive and essentially comfortable. Miss Beatrice M. Fay, Prop.

Waterford

Oswegatchie Inn. Select family resort near New London, combining seashore and country. Water sports, tennis, golf. E. W. Manwaring, Mgr. Owner.

DISTRICT OF COLUMBIA

Washington

The Carlton. 16th at K St., N. W. The most distinctive & perfectly appointed hotel in the Nation's Capital. Rooms $4-$10; suites $15 up.

The Dodge Hotel. (Formerly Grace Dodge Hotel.) Continuing same ownership, management, policies of administration and high standards of service.

Wardman Park Hotel. Coolest spot in Washington. 1800 outside rooms. Swimming, tennis, riding, golf. Summer rates, European or American plan.

MAINE

Bar Harbor

Malvern Hotel. A distinctive home, catering to a refined clientele. Thoroughly modern. Excellent cuisine. Ideal location with all resort sports.

Bay View

Bay View House. Wonderful environment of woods, country & seashore. Golf, tennis, bathing, riding, dancing. Orchestra. Gentile clientele. Fine cuisine. Bklt.

Bethel

Bethel Inn. Noted for its individuality and perfect appointments. The rates are reasonable. Nine-hole golf course on our own grounds. Booklet.

Camden

Whitehall Inn. Old New England with attractive modern appointments. June 1 until late September. Ocean, mountains, lakes. Every outdoor sport.

Gerard

Spencer Lake Camps. The ideal vacation. Individual cabins. Meals in general dining room. Our own dairy, gardens, hennery. Excellent fishing. Bklt.

Loon Lake, Rangeley

York Camps. Non-housekeeping summer homes for discriminating families. Outstanding dining room supplied from farm. Rustic modernization. All sports.

Moosehead Lake

Squaw Mountain Inn. "Vacation Paradise". No hay fever. Golf, all sports. Refined, homelike. Excellent cuisine. $6. to $10. day. Phil. Sheridan, Manager.

Ogunquit

Cliff House & Cottages. At Bald Head Cliff. Beautiful seashore and country. All shore sports. Quiet & Homelike. Low rates for June & Sept.

Poland Spring

Poland Spring House. Maine's foremost resort, open June to Oct. Mansion House, always open. Excellent 18-hole golf. Home of Poland Water.

Portland

Lafayette Hotel. A delightful tourist hotel where friends meet friends en route, and enjoy excellent service at fair rates. European Plan.

York Harbor

Marshall House. Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

MASSACHUSETTS

The Berkshires—Greenfield

The Weldon. (Fireproof.) "The Beautiful Home Hotel". Open all the year. 225 rooms, rate $2.50 up. European. Excellent cuisine. 18-hole golf course. Bklt.

The Berkshires—Lenox

Hotel Aspinwall. In the Berkshires. Beautiful setting. Appealing to a refined clientele. Golf, tennis, motion pictures, dancing, orchestra. June 15 to Oct. 15.

MASSACHUSETTS (Continued)

The Berkshires—Pittsfield

Hotel Wendell. Accommodating 650 guests. The only fireproof hotel in the Berkshires. A la Carte, Table d'hote, and Cafeteria. V. A. Campbell, Mgr.

The Berkshires—Williamstown

The Greylock. In "The Village Beautiful" at Western end of Mohawk Trail. 200 rooms, 100 baths. Electric elevator. May to Nov. Golf. Tennis. Riding.

Boston

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Hotel Somerset. Commonwealth Ave. A dignified home for transient and permanent guests. Central yet quiet. Room with bath $3.50 up. E. P.

Boston—Brookline

Hotel Beaconsfield. Homelike atmosphere. Convenient to down-town Boston. Away from congestion & noise. Residential section. Rooms $3.50 up. Garage.

Cape Cod—Plymouth

Mayflower Hotel. On the ocean at Manomet Point. Our own golf course, bathing beach & swimming pool. The Mayflower, Hyannis, same management.

Nantucket Island

Ocean House. 30 Miles at Sea. Three 18-hole golf courses. Bathing, boating, fishing, horseback riding, tennis, dancing. Ownership management.

Swampscott

New Ocean House. Facing ocean on historic North Shore. Every recreational feature. Booklet. Clement E. Kennedy, President.

MINNESOTA

Minneapolis

The Curtis Hotel. Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

MISSOURI

St. Louis

Hotel Coronado. Smartly near the centre of things. Distinguished St. Louis visitors almost invariably choose this famous hotel. Four noted restaurants.

The New Jefferson. "Where the world meets St. Louis." A hotel of international repute. Famous cuisine. 800 rooms with bath, from $3.00.

NEW HAMPSHIRE

Hanover

The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Excels in all outdoor sports and good living.

Lake Sunapee

Granliden Hotel and Cottages. 1,200 feet above sea level. Own 9-hole Golf Course. Private bathing beach. Saddle horses. Tennis courts. Orchestra. Woods-trails.

Indian Cave Lodge and Cottages. Good fishing and all outdoor sports. Rooms with and without bath. Rates $5 to $7 per day, American Plan. Booklet.

Soo-Nipi Park Lodge and Cottages. A nice golf course in our own park. Always good fishing and every water sport. No hay fever. Booklet.

Rye Beach

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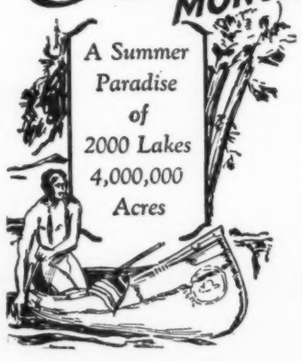

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CHEZ MOI is the name of an attractive little shop at 24 avenue Montaigne, owned by Mrs. Julian Allen, formerly Mrs. Charles Dillingham, a charming American who is prominent in Paris society. Here may be found antique furniture, china, porcelain, books, bottles, lamps, and many attractive and inexpensive gifts. She makes very lovely lamp-shades of printed taffeta, with pastel flowers on a white background, which are not only decorative, but also perfect for bedside reading-lamps, as the electric bulbs are attached to the frame of the shade and can be turned to one side or another.

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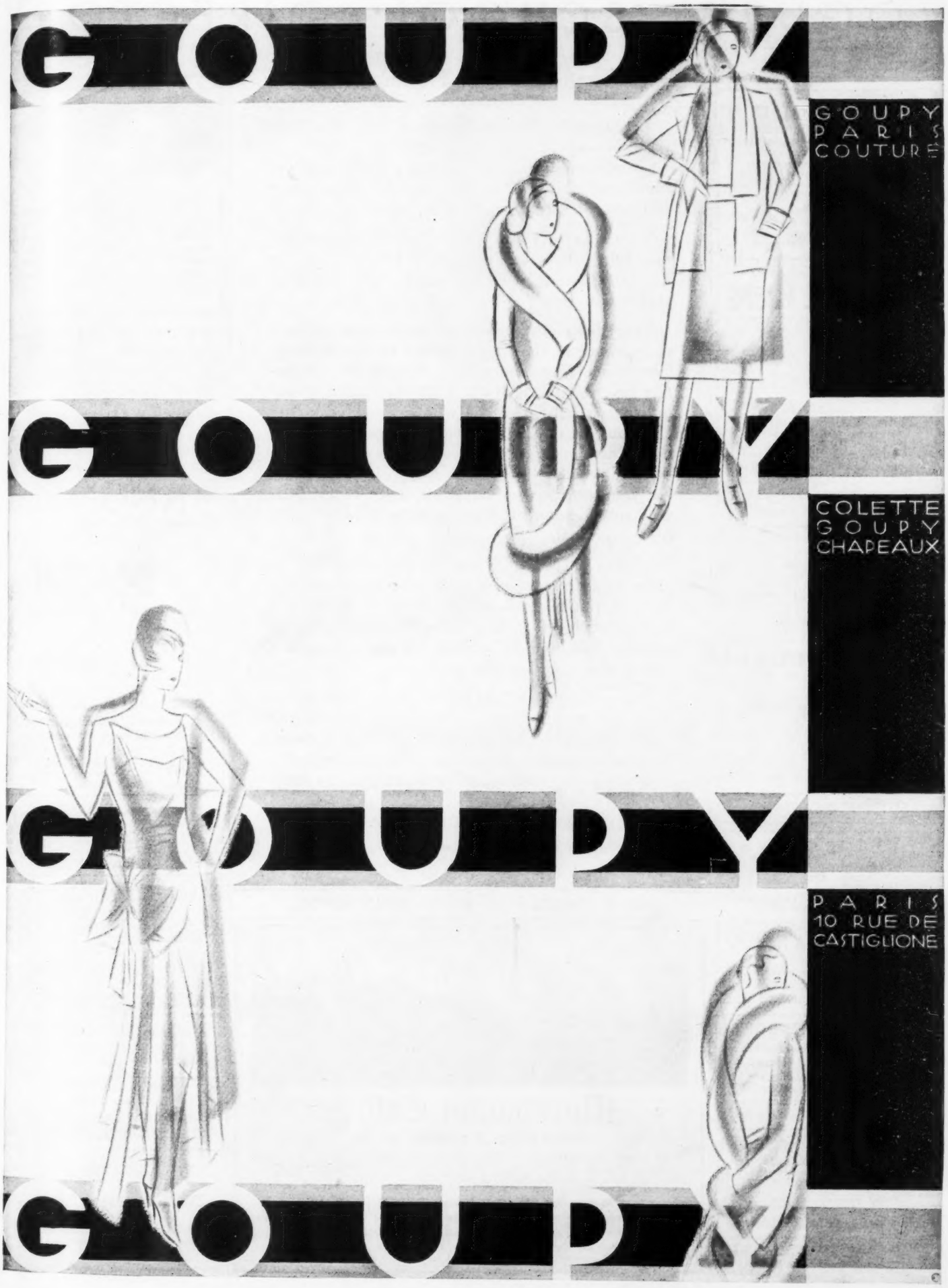
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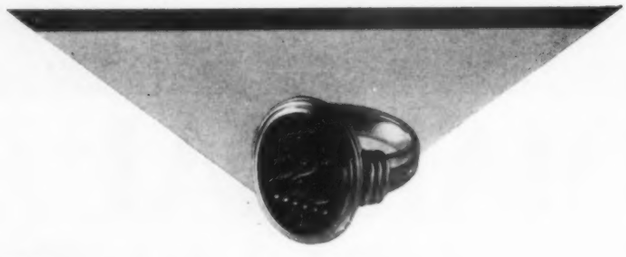

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Burdett—On June 3, to Mr. and Mrs. Richard Ellis Burdett (Martha Hollister), a daughter.

Hinman—On May 29, to Mr. and Mrs. Edward Hinman, junior, a daughter.

Mills—On June 2, to Mr. and Mrs. Van Strycker Mills, a son.

Watts—On May 30, to Mr. and Mrs. Bigelow Watts, a son.

BOSTON

Grady—On May 27, to Mr. and Mrs. Francis A. Grady, a daughter.

PHILADELPHIA

Barrie—On June 4, to Mr. and Mrs. Robert Barrie, junior (Betty Thornton), a daughter.

Keith—On June 5, to Mr. and Mrs. Sidney Keith (Dorothy Sims Platt), a daughter.

Wolfe—On May 17, to Mr. and Mrs. Russell Wolfe (Irvel Myers), a daughter, Patricia Anne Wolfe.

DEATHS

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Clark—On June 9, Appleton Le Sure Clark, husband of Grace Roosevelt Clark.

Cumnock—On June 8, Arthur J. Cumnock, husband of Mary Cutting Cumnock.

Deming—On June 11, Horace E. Deming.

Sanford—On June 9, George Baylies Sanford, husband of Cardine Blodget Sanford.

Thorne—On June 3, Samuel Brinckerhoff Thorne.

Williams—On June 3, Timothy S. Williams.

WASHINGTON

Radcliffe—On June 7, the Reverend Doctor Wallace Radcliffe.

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Ware-Langmaid—Miss Dorothea Ware, daughter of Mrs. Charlotte Lindsay Ware, to Mr. John F. Langmaid, junior, son of Mr. and Mrs. John F. Langmaid.

Wilmerding-Taylor—Miss Elsie Wilmerding, daughter of Mr. and Mrs. Elbert F. Wilmerding, to Mr. Curzon Taylor, son of Mrs. Banks Taylor.

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Small-Stebbins—Miss Josephine Foote Small, daughter of Mrs. Philip A. Small, to Mr. Rowland Stebbins, junior, son of Mr. and Mrs. Rowland Stebbins.

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Dant-Snyder—Miss Vivian Catherine Dant, daughter of Mr. and Mrs. James Alexander Dant, to Mr. Myron Eugene Snyder, son of Mrs. Pearl Snyder.

LeGro-Buhl—Miss Catherine LeGro, daughter of Doctor Albert L. LeGro and Mrs. LeGro, to Mr. Arthur H. Buhl, junior, son of Mr. and Mrs. Arthur H. Buhl.

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Marr-Hyde—On July 5, Mr. James Hilton Marr, son of Mr. and Mrs. James Marr, and Miss Beatrice Isobel Hyde, daughter of Mr. and Mrs. William Trusdow Hyde.

McLane-Knowlton—On June 21, Mr. Henry Richards McLane, son of Mrs. Henry R. McLane, and Miss Katherine Condé Knowlton, daughter of Mr. and Mrs. Theodore Ely Knowlton.

Peck-Wood—On July 5, Mr. Dexter Belknap Peck and Miss Mary Lydia Wood, daughter of Doctor Francis Carter Wood and Mrs. Wood.

Phipps-Pruyn—On June 14, Mr. Ogden Phipps, son of Mr. and Mrs. Henry Carnegie Phipps, and Miss Ruth Pruyn, daughter of Mr. and Mrs. Robert Dunbar Pruyn.

Pratt-Dodge—On June 28, at Saint Andrew's Dune Church, Mr. Frederic R. Pratt, son of Mr. and Mrs. Herbert Lee Pratt, and Miss Pauline Dodge, daughter of Mr. and Mrs. Marshall J. Dodge.

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Sturtevant-Johnson—On June 14, Mr. Theodore Clark Sturtevant and Miss Henrietta Forbes Johnson, daughter of Captain Thomas Lee Johnson and Mrs. Johnson.

Trowbridge-Webster—On June 19, Mr. Calvin Durand Trowbridge, son of Mr. and Mrs. Cornelius M. Trowbridge, and Miss Lillias Dell Webster, daughter of Mr. and Mrs. Frank D. Webster.

Williams-Hancock—On June 14, Mr. Coleman Shaler Williams, son of Mr. and Mrs. Roger H. Williams, and Miss Dora Hancock, daughter of Mrs. Charles Hancock.

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Cover-Brown—On June 21, Mr. Thomas Cover, third, son of Mr. and Mrs. Lohring Andrews Cover, and Miss Olive Ann Brown, daughter of Mr. and Mrs. Edwin Hewitt Brown.

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Hecker-Bourland—On June 25, Mr. Richard H. Hecker, son of Mr. and Mrs. Christian Henry Hecker, and Miss Clara Parsons Bourland, daughter of Doctor Robert Collyer Bourland and Mrs. Bourland.

Kennedy-Bolles—On June 28, Mr. Morris Frame Kennedy, son of Mr. and Mrs. James Kennedy, and Miss Dorothy Ann Bolles, daughter of Mr. and Mrs. William Bolles.

Smith-Yerkes—On June 25, Mr. Harold Smith, son of Mrs. Elmer L. Smith, and Miss Aletha Yerkes, daughter of Mr. and Mrs. Donald P. Yerkes.

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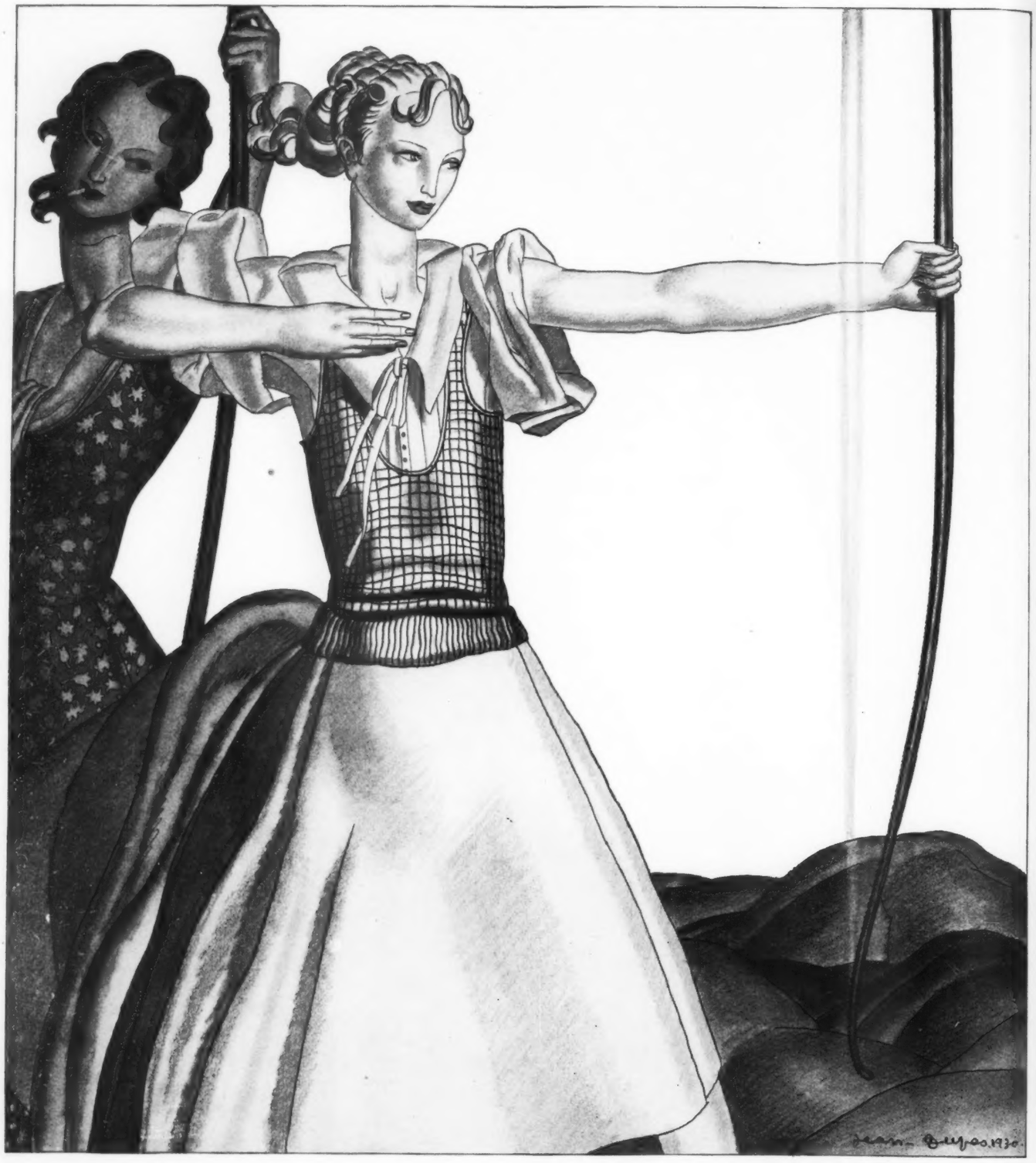

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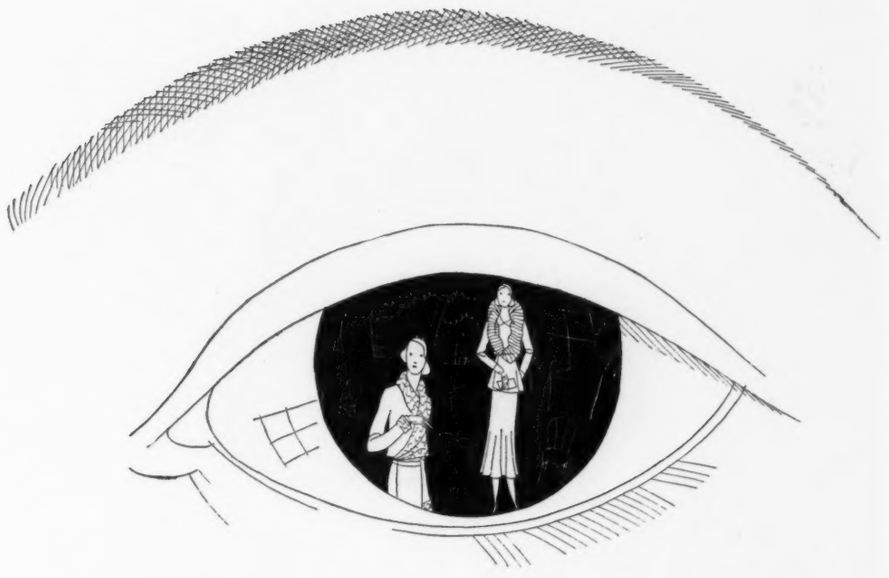
Whitman's Chocolates

Favorites in Forty-Eight States



VOGUE'S-EYE VIEW OF THE MODE

THE fashion-wise eye of Vogue sees elegance as the key-note of the coming mode. Real elegance, not to be confused with dressiness, fanciness, or extravagance. Ermine at the breakfast table or velvet in the rain is not elegance; beaded fringe in the afternoon is merely ridiculous; trailing ends have no place in the subway. True elegance has no fool-proof formula. It is built on fitness, and discrimination is its guiding quality. It graces experience as well as youth. Graciousness and dignity of manners are its complements. It includes chic, and soars beyond and above it, and is polished by the fine patine of sophistication, its very subtlety passing for simplicity to the uninitiated.

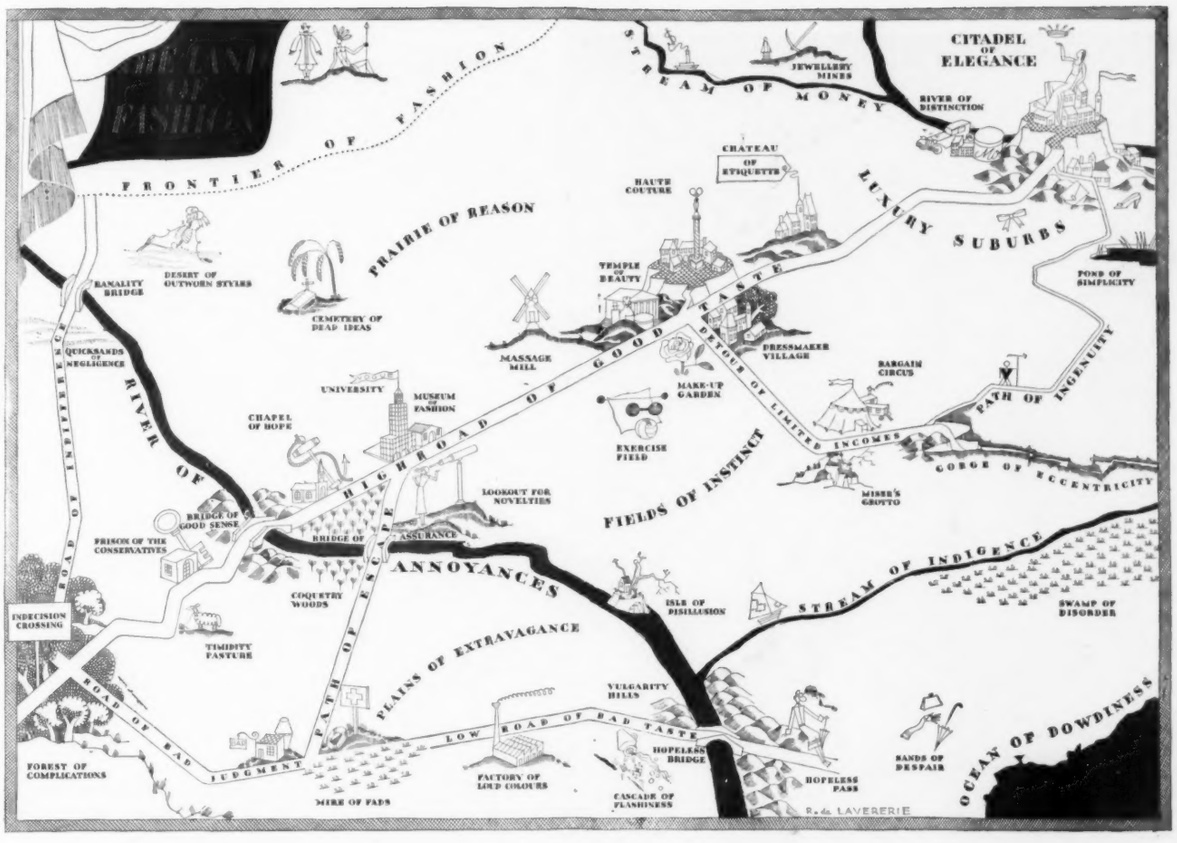
Richer fabrics, handled with greater freedom; the increasing use of supple furs; more insistance on colour; a subtle elaboration of line and detail; aristocratic handwork—here are the most striking manifestations of the trend of fashion.

It is a mode of infinite possibilities, but it lays down rigid laws. You will have to change your clothes more often; you will need to take meticulous care of your new dresses. If your activities bar the more material manifestations of luxury, you must find a way to achieve the effect of elegance by subtle means—by the cut of your clothes, by your manner, and by the wise choice of personal and interesting accessories. This is, above all, the mode for the great lady, though she may be a very young person indeed.

von Horn

MRS. RODMAN WANAMAKER, SECOND

Mrs. Wanamaker, the former Miss Alix Van Rensselaer Devereux, had one of the most brilliant weddings of the season, early in June. She is the daughter of Mrs. Radcliffe Cheston, junior, of Oreland, Pennsylvania



VOGUE'S GUIDE TO THE NEW LAND OF FASHION

A new Land of Fashion is being opened up, and you are about to enter into a realm of Great Elegance, such as none of us has travelled in for a long time.

Only those who have sure fashion instinct will be able to find their way without a guide. Paths lie through Intricacy of Technique and Elaboration of Line and Detail; and rich fabrics and lustrous furs are all over the place. All of which provide traps and pitfalls for the unwary and open up endless possibilities for the woman with individuality and good taste.

Anything that is easy and obvious will be promptly dropped by the way; and the sports influence will not be allowed in town, but will keep to its place.

GENERAL DIRECTIONS

Follow the Natural Lines of Proportion wherever you go, and stop at the Natural Waist-line any time of day or night. All good roads start from or pass through this point.

The regions just above and below the waist-line are full of interest and serve both to stress, by contrast, the slimness of the waist and to distract your attention from this point.

The way of the Silhouette will be long, but will be interrupted by tunics, tiers, drapery, and wrap-around effects that will afford great variety and interest on the trip.

Skirt lengths will vary, slightly, from the ones you are following now. They will be slightly longer for sports and for day; and, for general evening wear, they will definitely clear the floor. Shoulder interest will emphasize the slimness of waists and hips and balance the width of skirts.

Fulness will often be concentrated at one given point, and the natural outline of the figure will somewhere be definitely defined. Sometimes, fulness will be carried to one side, in costumes for the day.

CHANEL—FROM JAY-THORPE

In Chanel's "650," a new dress of white georgette crêpe, controlled fulness is beautifully illustrated. Fine pleating maintains smooth lines through the bodice and hips, releasing the circular width of the skirt towards the front in a sun-pleated effect

Frequently, in the evening, fulness will be drawn to the back; again, it will be centered both front and back; and, in many cases, it will be completely controlled through the hips and gradually released below.

Drapery will develop in importance and may be localized at one or more points—at the back, on the shoulders, at one side. Often, it will take a twisted course.

An enveloping movement that is carried well around to the side is the newest manifestation of crossed and wrapped effects.

Watch out for one-sided effects. Asymmetrical treatment can usually be counted on to indicate that you are going in the right way.

Notice that the approach to many a good dress or coat will be from the back. Back bodice interest and back fulness will give importance to this side of the mode.

A new and devious raglan cut will provide a great deal of shoulder and back interest, even to the more formal type of coat.

Fabrics will grow richer in texture and more lustrous, even for day; and they will often acquire a sumptuous quality at night. Satins and velvets are indigenous here.

Black will retreat a little before your advance, and deep colours will step up to fill its place. The best of these shades, for day, will be almost as dark as black.

AUGUSTABERNARD—FROM FRANKLIN SIMON

Augustabernard has used drapery and sun pleating in "815," both interpreted with great finesse. This dress is of heavy satin-backed crêpe in turquoise-blue and has great dignity and beauty. The material is twisted around the edge of the V décolletage

SUN PLEATING AND DRAPED DÉCOLLETAGE

Jewel-like colours will gleam by night.

You are going to run across many contrasts in colour and fabrics. Don't be surprised if you meet dark dresses with light tops or if you find two fabrics in one model—it's quite in the best tradition of the land.

Light coats with dark fur and dark coats with light fur will play another game around this same idea.

One of the most interesting things to observe on your journey will be the new and charming use of fur. It will be treated as a fabric and encrusted in a sophisticated and subtle way. It will be used as belts and in narrow bands to trim edges; and it will peer from under collars and cuffs.

Fur may encroach on the suit to such an extent that it will form the greater part of the jacket, and all-fur coats will have encrustations of fabric. Frequently, the rôles of fabric and fur will be reversed.

The country will be full of flat, supple furs—much breitschwantz, much ermine (dipped all shades), the flat curly lambs, beaver, sealskin, and dyed squirrel. Obvious masses of fur will look démodé, and foxes will keep under cover most of the day.

Fur collars will be much less massive and voluminous than they were last year, and the surplus fur will be apt to reappear as wide flat revers—often with a one-sided effect in conjunction with the surplice closing of a dress-like coat or coat-dress.

Fur scarfs and neck-pieces will continue into autumn and will sometimes develop into gilets that are worn with jackets and coats.

Coats, coat-dresses, and suits, all of great charm, and dignity and unexpected formality, will be the newest and most important equipment for the trip.

Coat-dresses will be excellent for autumn and may be worn later with a fur coat or jacket to match the fur trimming that will be one of their special claims to distinction.

Watch carefully or you will be apt to mistake a coat for a dress and a dress for a coat. Both are apt to have wrap-around skirts of circular cut.

THE JOURNEY THROUGH THE DAY

Both coats and dresses are very definitely fastened at the waist-line, often with a draped belt, sometimes with an encrusted fur band that ties at the side. Bolero cut, surplice closing, fur encrustations, and fur revers are other points that are liable to confuse you between the two.

Coats will be as long as the average dress.

Suits will bloom luxuriantly through the winter months, and their jackets will increase several inches in length, as you may see from various illustrations on the following pages.

Ensembles must be looked at from a new point of view. Usually, the coat and dress are going to be quite independent of each other, and no longer will you be able to count on recognizing their relationship by similarity of fabric, colour, or cut. Rather, a certain harmony of spirit will connect the two.

In a new version of the old ensemble idea, the rôles of dress and coat will be reversed, and the dress will be the more important. Often, the fur collar of the dress will serve as the collar of the coat.

The dress and short-jacket ensemble will continue through the autumn and may be worn on moderate winter days.

Plan to spend a long time on the bodice, for you will find more of interest there than ever before. Bolero cut, surplice closings, soft drapery, revers, jabots, and bertha collars may interrupt and delay your course, but you will often make up for lost time by a smooth raglan or kimono cut. And, while you are there, don't forget to take a look at the back.

Blouses will provide one of the great industries of this country, for they are going to depend upon fine and lovely hand-work for much of their importance and shape.

Dressmaking Details will be at hand whenever they can be of some use. Pin-tucking, shirring, sun pleating, and box pleating can be called upon to help whenever they are needed to get a dress into shape. Beautiful hand-work will be much prized.

Don't hesitate to follow a wrapped skirt well around, and don't be surprised if these are often circular or sectional in cut.

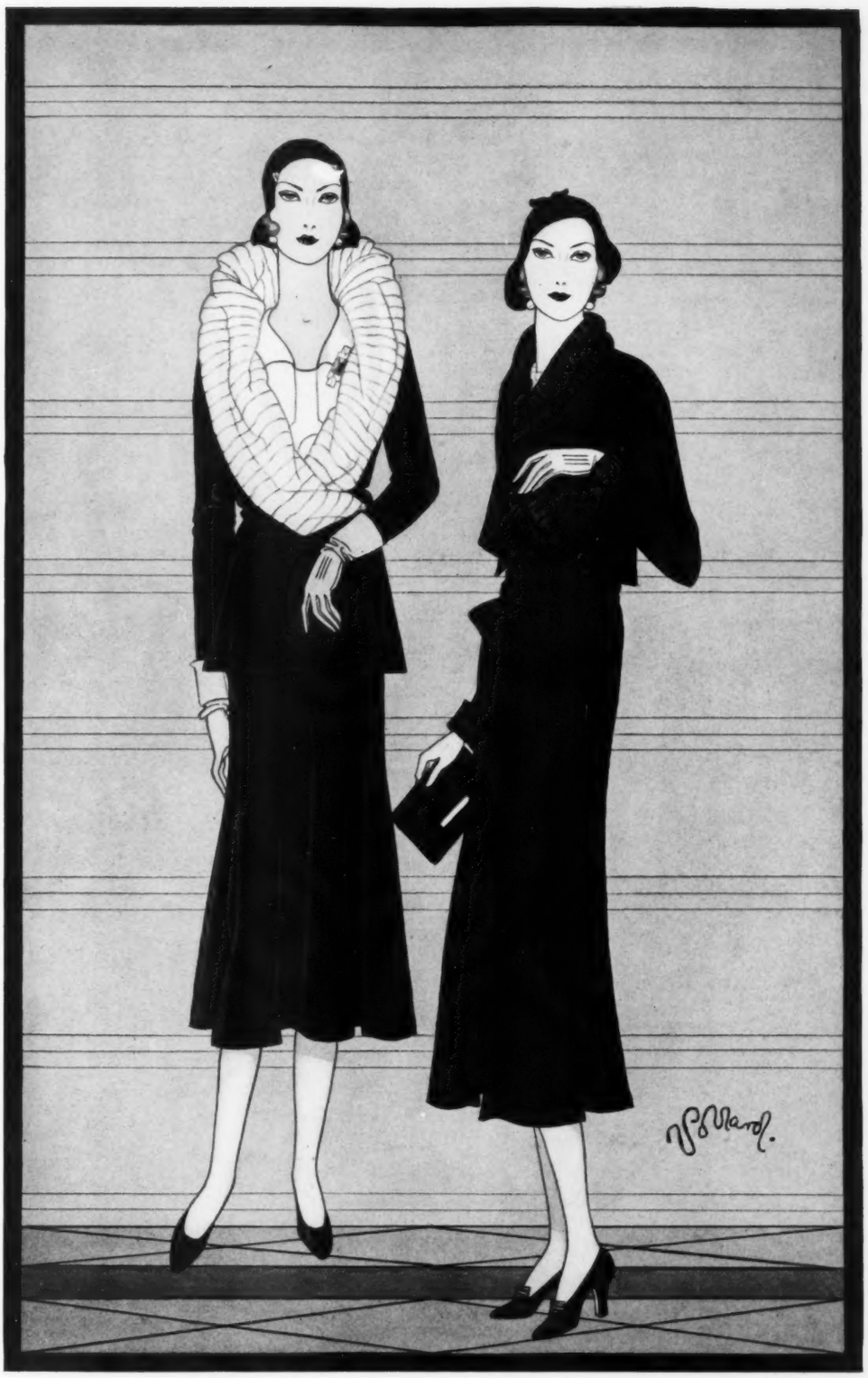
Sleeves will continue to go to all odd lengths, and sleeve interest will spring up in your path, every now and then, to the frequent confusion of those who are not fashion-wise.

Peplums, on the newest dresses, will grow into tunics, but they will come out on jackets only a few inches longer than they did in the spring. Tunics usually develop from the skirt, though, now and then, one will be a prolongation of the bodice or blouse.

Boleros, on both dresses and coats will be one (Continued on page 95)

A SUIT AND A COAT-DRESS IN THE NEW FORMAL MANNER

The formal type of dressmaker suit for winter may be of midnight-blue velvet with a collar of white ermine, like this Augustabernard model, "830." "Dominique," Lucile Paray's smart coat-dress of black broadcloth, has a draped and tied belt, a crossed bodice, and a shawl collar of supple black breitschwantz



AUGUSTABERNARD—FROM BERGDORF GOODMAN LUCILE PARAY—FROM LORD AND TAYLOR

TOWN CLOTHES WILL BE MORE FORMAL

LOUISEBOULANGER—FROM BEST Hoyningen-Huené, Paris

In this coat, "370," and the dress, "327," Vionnet makes a new use of white fur on a dark fabric in the application of ermine as a narrow border on a blackish-green broadcloth coat and on the large collar of the dress to match. With a bodice that closes in a surplice line with soft drapery below the waist-line, the dress is smartly finished by the collar tying outside the collarless coat. Black felt beret from Marie-Alphonsine; posed by Lillian Fisher

WHITE FUR ON A DARK GROUND

Hoyningen-Huené, Paris

VIONNET

Two outstanding features of the coming mode are seen in this coat, "6084," from Vionnet. One is the use of dark fur as a collar and cuffs on a light coat—here, blackish-brown astrakhan on putty-beige broadcloth. The second is the one-sided wrapping that ends under the arm. Wide raglan sleeves balance the flared fulness of the skirt, and both emphasize the slimness of the waist-line. Brown velvet toque from Reboux; bag from Vionnet

DARK FUR ON A LIGHT GROUND

PATOU—BONWIT TELLER

LOUISEBOULANGER

LUCILE PARAY

• Louiseboulanger — "3 2 0" Short jacket ensemble—Corbeau-blue satin, revived for autumn—Beige dipped ermine — Prolonged one-sided collar — Hip interest — Sleeve interest emphasized by use of fur—Wide, buckled belt

• Jean Patou—"Le Bonheur de Mado," an ensemble coat completing the dress shown on page 44—One-sided fur border—Gored circular skirt Black broadcloth combined with black astrakhan—Sleeve interest at cuff—Coat wrapped

• Lucile Paray coat, "Flèche d'Or" (Dress to complete ensemble shown on page 44) Belted and buckled at normal waist-line—Wrapped day coat Chestnut-beige flat wool crêpe Revers of brown caracal—One-sided cut—Sleeve interest

FLAT, SUPPLE FURS ARE HANDLED LIKE FABRICS ON COATS AND SUITS

LUCIEN LELONG

• Lucien Lelong model, "Mélo"—Dark blue broadcloth coat—Asymmetrical back interest—Split bolero—Breitschwantz collar, high in back, framing the face—Deep encrusted cuffs of the breitschwantz—Encrusted belt

PAQUIN—FRANCES CLYNE

• Paquin coat of black broadcloth — Breitschwantz incrustations on the collar, sleeves, and skirt—Draped fur collar—Fur on sleeves placed well above cuffs Full length (rather long, for afternoon), with low flare

IRÈNE DANA

• Irène Dana—"124" (at right, above)—Bolero coat-dress—Black broadcloth Separate gilet-scarf of supple white breitschwantz knotted softly at neck-line, with wide, loose ends underlining bolero—Side pleats

JEAN PATOU

• Jean Patou wrapped coat-dress, "Les Acacias," cleverly belted and buckled Side fulness—Chestnut-brown broadcloth with touches of beaver at the wrists Separate scarf of the beaver Greater length at one side

ELEGANCE PREVAILS THROUGHOUT AN EVENING MODE OF GREAT VARIETY

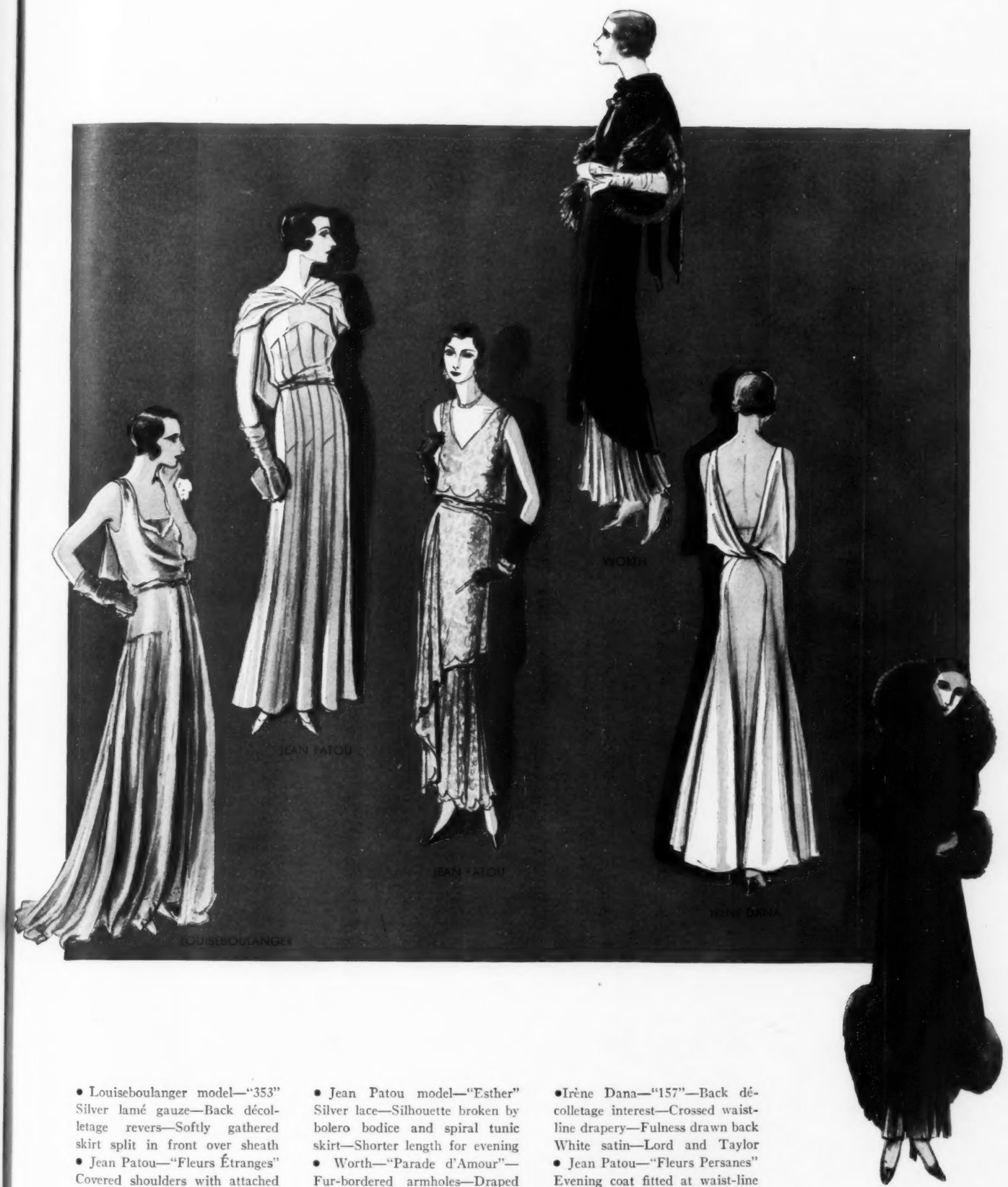
• Jeanne Lanvin—"Borgia." Dark red damask—Peplum tunic—Ample skirt fulness—Bodice drapery gathered into long strass motif

• Chéruit—"Déjà"—Orange canton crêpe—Broken silhouette—One-sided tunic—Back décolletage interest—Shortened skirt—Altman

• Lucien Lelong — "Aiglonne" White brocade—Fulness drawn backwards—Back décolletage interest—Narrow black lace border

• Chanel—"636"—White satin dress and wrap—Rounded tunics Low, spreading fulness—Shorter skirt — From Lord and Taylor

• Maggy Rouff—"Ébène"—Black crêpe satin—Tunic peplum—One-sided fulness—Extreme back décolletage—Crossed cut noteworthy



• Louiseboulanger model—"353" Silver lamé gauze—Back décolletage revers—Softly gathered skirt split in front over sheath • Jean Patou—"Fleurs Étranges" Covered shoulders with attached fichu cape—Pleats new for evening—Heavy coral crêpe romain

• Jean Patou model—"Esther" Silver lace—Silhouette broken by bolero bodice and spiral tunic skirt—Shorter length for evening • Worth—"Parade d'Amour"—Fur-bordered armholes—Draped scarf collar—Black chiffon velvet—Silver fox fur—From Bonwit Teller

•Irène Dana—"157"—Back décolletage interest—Crossed waistline drapery—Fulness drawn back White satin—Lord and Taylor • Jean Patou—"Fleurs Persanes" Evening coat fitted at waist-line Circular hem—Wine-red velvet Black fox fur—Saks-Fifth Avenue

JEAN PATOU

ONE-SIDED DRESSES FOR AFTERNOON

PATOU—BENDEL LUCILE PARAY—BENDEL

AUGUSTABERNARD—
BONWIT TELLER

MAGGY ROUFF
FROM STERN

MOLYNEUX

- Augustabernard—"No. 811"—White ermine and velvet collar—Blackish-brown velvet—Back fulness—Bolero and tunic—Street dress for the cooler days to come
- Jean Patou—"Le Bonheur de Mado"—White satin tunic blouse—Black cloth skirt—One-sided interest—Asymmetrical neck-line—Bow at the waist-line (Coat shown on page 40)
- Lucile Paray—"Flèche d'Or"—One-sided fulness—Tied surplice closing—One large revers Sleeve interest at cuff—Chestnut-beige crêpe hassounah (Coat shown on page 40)
- Maggy Rouff model—"Alerte"—Dark brown madiana—Pale pink crêpe—One-sided surplice closing—Shirred draping—Sleeve interest—Diagonal cut
- Molyneux—"56B"—Split skirt tunic—Contrasting bodice top giving above-the-waist-line interest—Corbeau-blue satin combined with pale beige satin, bringing further confirmation of the extreme chic of the lustrous materials

NECK-LINES AND SIDE-LINES OF TO-MORROW

• Augustabernard frock—"No. 805"—Black léda White neck-line interest—Raglan sleeves—Diagonal pin tucks give shape to flared skirt—Greater length for afternoon wear an important feature

• Louiseboulanger—"No. 320"—One-sided bodice interest—Under waist-line interest—Tied neck-line—Wrap-around skirt—Sleeves shaped to wrist Corbeau-blue satin

• Chantal—"Noir Gagne"—Raglan shoulder cut Sleeve width and interest—Asymmetrical skirt yoke—Circular skirt width—Heavy black wool crêpe—Neck-line with a smart note of contrast in flattering tab arrangement

• Louiseboulanger model—"No. 310"—Wrap-around dress—Flared skirt—Soft surplice bodice Short sleeves, for afternoon wear—Normal waist-line—Capucine-red crêpe satin

• Jean Patou—"Dernier Cri"—Dark navy-blue Heavy crêpe romain—One-sided interest—Scarf collar facing and bow at the right side of the waist-line in white crêpe—White insert in sleeves

LOUISEBOULANGER

AUGUSTABERNARD

CHANTAL

PATOU—FRANCES CLYNE

LOUISEBOULANGER

TOWN-BRED CLOTHES FOR AUTUMN

• Jane Régny model, "172," with white crêpe bib collar—Dark green woollen V cut and rounded cut • Chantal model, "Capucine"—Tweed and ribbed jersey—Flared skirt—Two tones of burnt-orange Removable jacket blouse

MAGGY ROUFF • JANE RÉGNY—BONWIT TELLER • LUCILE PARAY—SAKS-FIFTH AVENUE

• Maggy Rouff model "Matinal"—Brown-and-white tweed, with brown beaver scarf collar and raglan sleeves — Pockets Four-fifths length coat Dress with tailored cut Box pleats in skirt, widening towards hem—Stitched bands of self-material used as trimming

• Jane Régny model, "198," of soft rosy grey tweed Zigzag surplice closing accented by buttons—Graduated flare in the skirt Rose silk crêpe neckband—Asymmetrical fulness—Narrow buckled belt at the normal waist-line Tailored lines excellent for general wear in town

• Lucile Paray—"Trott" Yellow-beige tweed, with velvet tie in brown and yellow—Surplice cut combined with V cut—Brown leather belt repeating colour at the neck-line—Soft neck-line draped in casual effect—Restrained fulness given by applied pleats at the sides of the skirt

CHANTAL

JANE RÉGNY

LELONG—
RUSSEKS

PATOU—
SAKS-FIFTH AVENUE

• Jean Patou—"Brigitte" Prune shade—Ribbed wool Opposition of weave and hip and waist-line interest • Lucien Lelong—"Double-but"—Grey chiné wool, with encrusted black astrakhan Bolero cut—Revers—Buttoned hip yoke—Black belt

• Mirande model—"Sud Express"—Strong yellow heavy woollen—Beaver gilet and cuffs to match—Raglan sleeves—Supple revers—Belt that slips through openings at the sides—Full-length model—Warmth combined with lightness—Unusual use of fur with light, soft coloured woollen for resort wear

• Schiaparelli—"No. 711" Grey-and-rose tweed—Five-sixths length coat—Skirt to match—Back neck-line interest in coat—Blouse and collar facing in aquamarine-blue—Simple lines for general wear in town—Turban of the same grey-and-rose tweed as the suit, a practical and chic fashion

• Schiaparelli—"No. 714" Morning coat in the new smart five-sixths length Soft grey tweed—No fur or other trimming—Narrow shawl collar—Decided wrapping hiding patch pocket—Simple sleeves flaring at wrists—Softly tailored feeling, excellent model for town wear, travel, and motoring

TWEEDS AND WOOLS OF SUBTLE CUT

MIRANDE—LORD AND TAYLOR • SCHIAPARELLI • SCHIAPARELLI

AUGUSTABERNARD COSTUME-FROM HATTIE CARNEGIE

von Horn

Augustabernard made this distinguished costume—a short coat with a wide collar set back from the face and a dress that is a triumph of the diagonal cut typical of this house. There is a slight exaggeration of length on one side, and red camellias add colour to the all-white dress of shining artificial satin, which emphasizes the revival of lustrous fabrics

SATIN REGAINS

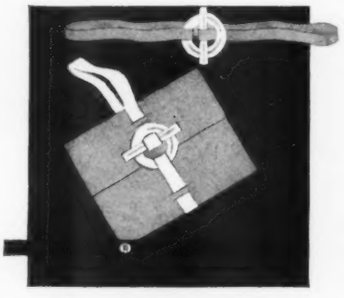
THE HEIGHT OF FASHION

COUNTER ATTRACTIONS

ACCESSORIES FROM THE NEW YORK SHOPS

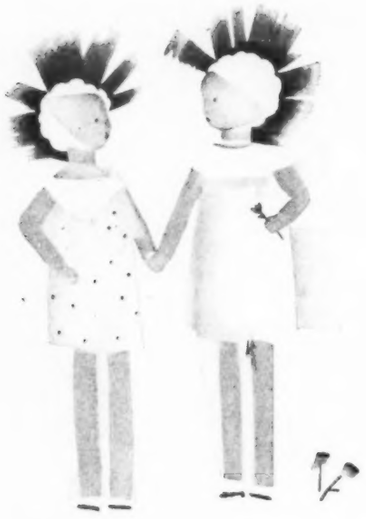
HATS: The outstanding millinery fashion of the summer of 1930 is the crocheted beret of white cotton with a little ribbon bow. All the smart world wears it—in town, in the country, at the races, everywhere. In town, it is smartest with a black costume or a costume in black with a white polka-dot. Although not universally becoming, this little hat is universally chic, and it is to be found in various shops. Other berets, too, are much in evidence, and some adorable ones in amusing fabrics are shown in Altman's hat department. Velvet, plain or finely ribbed, is the newest, and these berets are very light in weight, being lined with chiffon.

Blouses: The Augustabernard chiffon blouses have captivated the world. Nothing excels them for delicacy and sheer femininity. At the right we show one from Altman, of white chiffon with an intricate design in hand-sewed tucking. Light as a feather, delicate, and becoming, it is the perfect complement to your summer silk suit, and you shouldn't be without one or two. In the blouse department of the Tailored Woman's shop on Fifth Avenue, you will find innumerable smart blouses of every description, for every sort of occasion. The one illustrated at the right is of pale chartreuse crêpe de Chine and is finely hemstitched. It would be equally smart with a suit of silk or light-weight woollen, and its collar would be flattering to almost any woman. A number of blouses such as this brings infinite variety to the summer wardrobe and infinite chic to the wearer.



Accessories: Belts have more than come into their own, along with the natural waist-line. If you have a waist-line, you want to accent it, and, furthermore, practically everything is belted. At Lord and Taylor's, you'll find belts for your tennis dress, your chiffon dress, and for your tweed coat—in many cases matched to a bag. At the left, a yellow and white linen belt and a bag to match are illustrated, buckled with crystal. And the same sketch shows a green leather belt for your tweed coat. At the same shop, a smart new clasp from Maggy Rouff, wide enough to run a scarf through, is being copied. It is three times the size of the old ones, but very delicate in outline, with rhinestones and a turquoise.

Special Departments: Both the department stores and the larger specialty shops are continuing to develop amusing little shops within the shop and special departments where the shopper finds concentrated consideration of special needs. Saks-Fifth Avenue has gone ahead with the very wise idea of "ensembling" the entire shop. On the seventh floor, you find the Au Tricot shop, where you can assemble a smart sports costume in the blink of an eye. This method gives you an ensemble that is distinctively your own. The sketch at the left illustrates a little ensemble that we put together ourselves, consisting of a smartly gored skirt of pale green diagonal tweed of the softish kind, a becoming beret of exactly the same material, and a cardigan basquet knit sweater in the same colour. You can find, also, the (Continued on page 84)



CHILDREN'S PARTIES

BY DOROTHY M. AUCHINCLOSS

WHEN Renée Martin entered her very modern and colourful front hall late one afternoon and saw a delicate yellow envelope addressed to her four-year-old daughter, she was surprised. When she opened the envelope and a fluffy flannel chicken with a note in its beak fell out, she knew that that which she had been dreading had happened. Nancy was to go to parties, and, what was worse, Nancy's nurse would have to calm an excited child after the party and Nancy's Mamma would soon have to bestir her imagination and think up a party for Nancy to give.

Nancy's first party was a Bird Party. There were about fifteen children between the ages of three and five, and the party was to start at four and end, after supper, at six-thirty. Nancy was shy and miserable until she saw the costume that she was to wear. Each child was given a hat shaped like a bird's head and a pair of wings that fitted across the shoulders. The children were thrilled with them and fluttered and flapped their wings like little sparrows. Next, they built the nest of the bird and rolled a huge papier-maché egg into it. Then, when they grew tired of the circle games and it became time for the little birds to be hatched, each child was given a tiny basket and told to hunt all over the room for the hidden chicks.

After great excitement, all the chicks were found, the prize, a knowing-looking bath-towel rooster, was presented to the most successful hunter, and every one gathered round the supper table. The table looked exactly as though a flock of birds had flown in from the aviary in the park.

Cockatoos perched on glasses of milk, peacocks strutted upon place-cards, roosters crowed from the coloured crackers, and, in the middle of the table, a huge robin nestled in false security on top of a Jack Horner Pie. The inevitable cereal was brought on and, in the excitement of opening the pie, was consumed without protest and quickly followed by a flight of vanilla ice-cream snowbirds. After supper, Nancy was brought home, tired and sleepy, but as eager for more as any débutante.

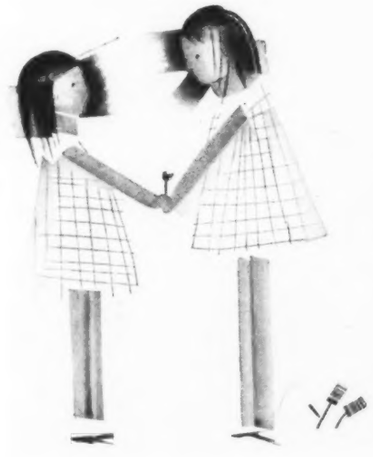
"More" came a few weeks later in the shape of an invitation to a Clown Party. The clown's smiling face grinned disarmingly from the invitation card, but Renée, who had bad memories of clowns, was not reassured. She remembered one disastrous party in her early youth when a clown had played clumsy tricks for her special benefit until he had scared her into hysterics and a fever. Therefore, she took Nancy to the party with considerable apprehension.

AT PARTIES, CHILDREN CAN BE LITTLE DEVILS OR ANGELS

One look at the clown showed her that she need not worry. This was not that kind of a clown. He did wonderful tricks with handkerchiefs and eggs and coloured balls, and he was gay, foolish, and boisterous, as a clown should be, but he never for a minute lost touch with his youthful audience or frightened them. He made the children feel that they were helping him, but he never made one small person more conspicuous by his attentions than another, so that every one could enjoy the show in peace without the dreadful feeling that he might be the next victim.

Above all, this clown wore, strapped around his knee in lieu of a wrist-watch, a large and voluble alarm-clock that kept interrupting the performance by striking impossible hours in strident tones. The children adored him. They soon lost the pretty imported favours on the supper table, and they forgot the name of their hostess, but, for weeks, they talked among themselves of that wonderful clown and his clamorous watch.

By the time Nancy had been to a few more parties, Renée had stopped worrying about her being lonely and shy. Therefore, when a very damp and disorderly child was brought into her drawing-room one afternoon and set sobbing among the magazines on the sofa, she could not imagine what had happened. After listening to a gasping story about a monkey, she gave up the unequal struggle and called Miss Grimes to explain. Miss Grimes, though indignant, was slightly more coherent than her small and frightened charge, and the mystery was very soon cleared up.



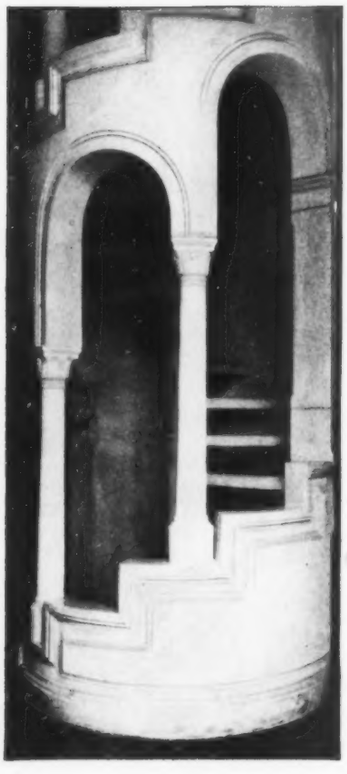
It transpired that Nancy's hostess, of whom Miss Grimes held no good opinion, had thought it would be "so nice" to have a trained chimpanzee to entertain the children. It would be much less trouble than having them playing noisy games and hunting things all over the house. So she had made the necessary arrangements and felt very complacent—until the chimpanzee appeared at the party. As he was led into the end of the room where the small, unsuspecting guests were gathered, there was an immediate stampede. With one accord, the children fled through the tangle of gold cane chairs and out into the safe, light hall and demanded in every tone and key to be taken home. Most of them capitulated, when the lights had been turned on and the monkey removed, but Nancy left, never to return.

Renée decided that before giving Nancy's party she had better freshen up her ideas, which seemed to be shamefully old-fashioned. She was used to (Continued on page 82)

MOGOSOËA

A VISIT TO THE PRINCESSE BIBESCO

Weiss



Among the many beautiful details of Mogosoëa, the great palace of the Princesse Bibesco, close to Bucharest, is this marble staircase that shades from white to pink as it curves. The photograph at the upper right shows part of the Princesse's bedroom. A beautiful vaulted ceiling rises high above a honey coloured Venetian bed

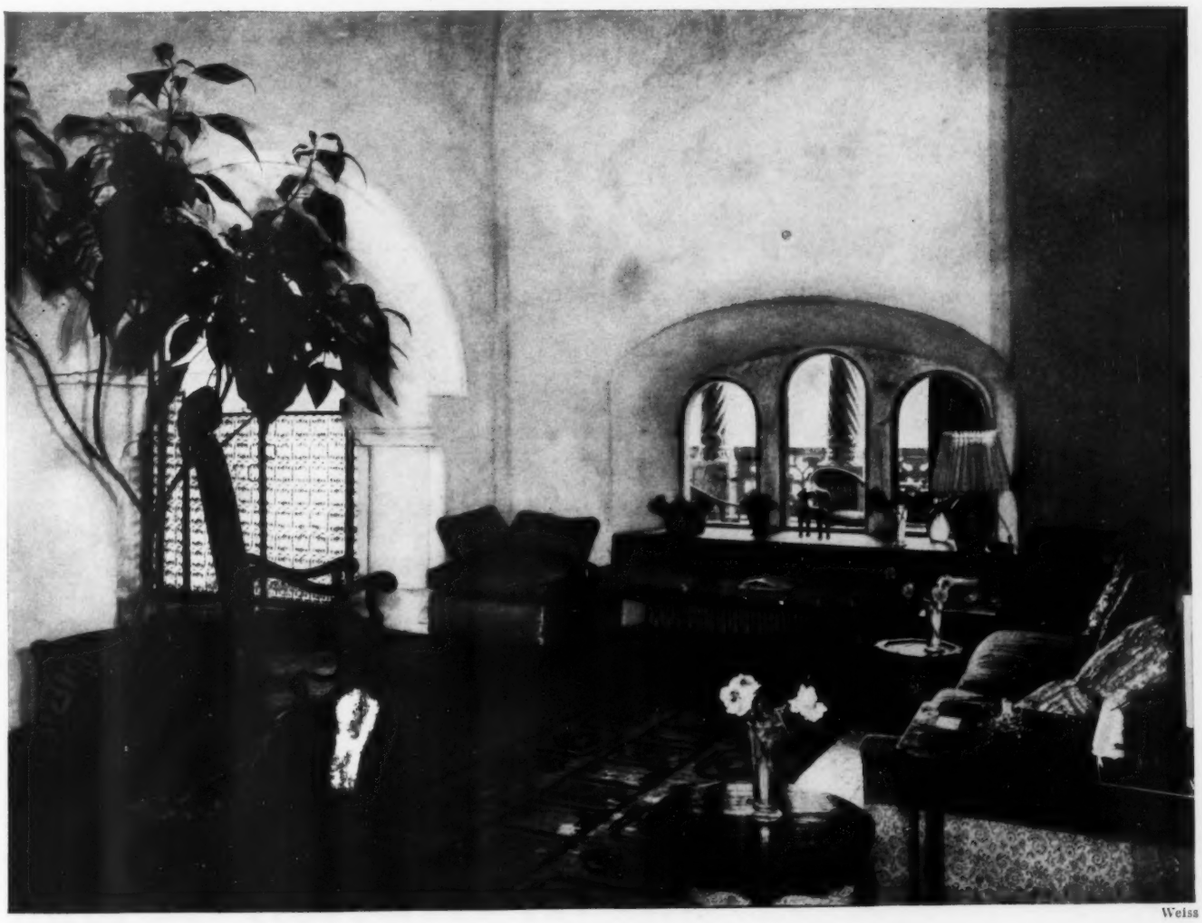
BEFORE my arrival at Mogosoëa, the palace of the Princesse Bibesco, close to Bucharest, I wondered what was so mysterious about the beauty of this great Roumanian house, built in the seventeenth century by the Prince of Valachia. "C'est une féerie," a Pole told me. "C'est un rêve," an Italian raved. "What are your plans for the summer? You must come to either Posada or Mogosoëa," said the author of *Catherine-Paris* herself.

So one morning, her husband, the Prince George Bibesco, met me at the train in Bucharest. Leaving the road, a long, smooth, lime-tree lined avenue passes through the park, curves by an ancient little Greek Orthodox chapel, and under the arch of a towered wall. Framed within the arch stands a Venetian palace of pale amber-rose brick, with columns carved in oblique curves and balconies under a blue slate roof. At the first amazed glance, Mogosoëa appears small, an optical illusion similar to that received when seeing for the first time the small perfection of a Greek temple. At the left, a warmly veined ivory marble stairway, the pedestals mounted by rare little Byzantine stone beasts, rises to end under a dome in a ceiling where the age-old frescoes of formal decoration can still be seen, faded to grey and rose.

The usual entrance is through a beautifully grilled door on the ground level, a door framed by ancient carving flowered in (Continued on page 90)

The snap-shot at the left shows the Prince and Princesse Bibesco on a terrace at the lake side of Mogosoëa. The house itself is a Venetian palace of pale amber-rose brick, with balconies under a blue slate roof, and the main door panelled by ancient carving. From the steps, one looks across the lake to a little island

Standing on the gold mosaic floor of the vestibule of Princesse Bibesco's house, one looks into two arcaded lounges, one of which is shown in the photograph below. There are silver divans and flowers in dark bowls or sombre vases. Throughout the house, one sees the charming taste of this charming author of "Catherine-Paris"



Weiss

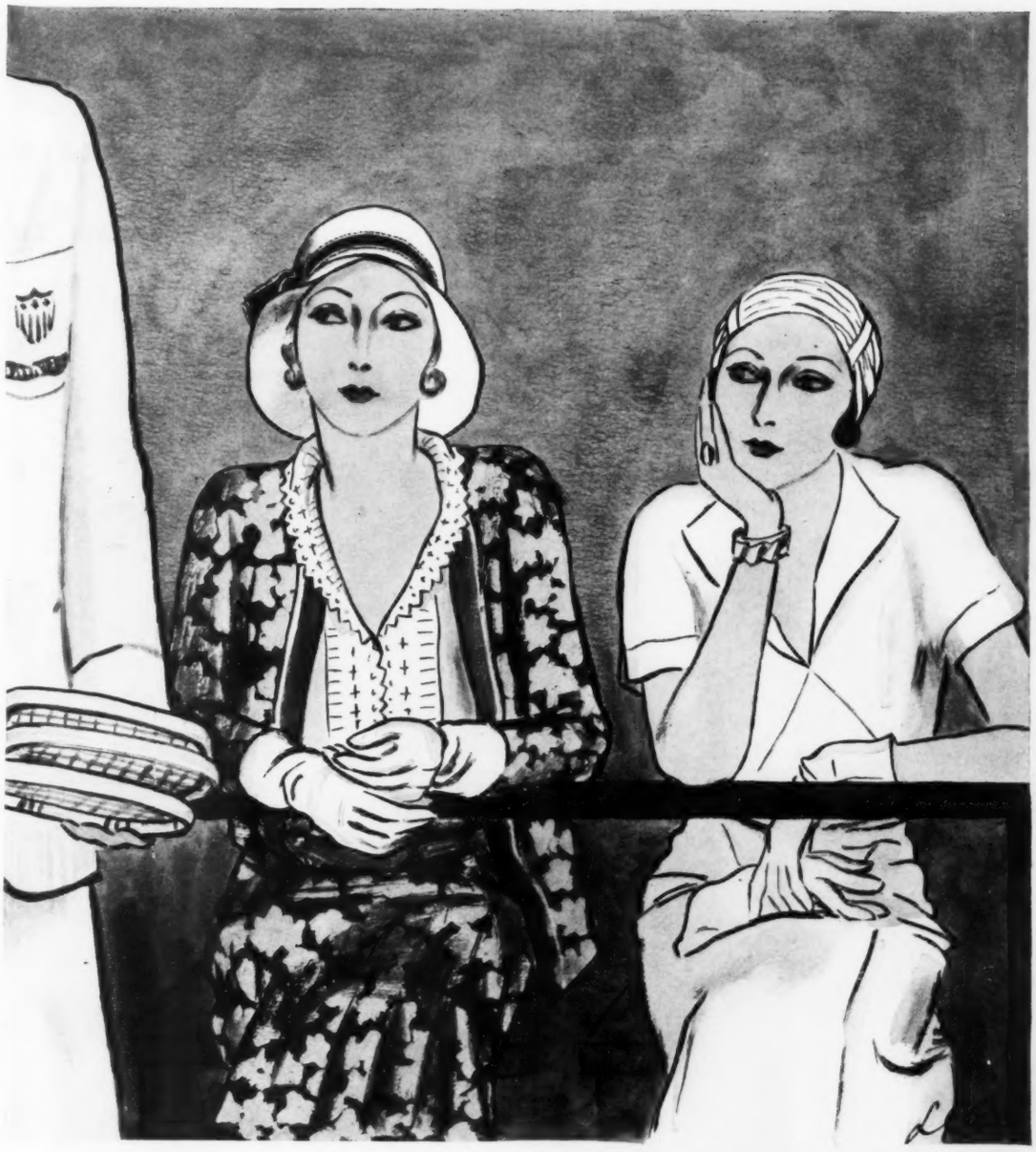
FROM HATTIE CARNEGIE • DESCAT, FROM BERGDORF GOODMAN

All-white hats worn with black costumes are the smartest note of the summer season in both Paris and New York. This chic example is a turban of white wool-and-silk with a bow-knot of white velvet at the side. The black crêpe roma suit from Patou, which forms a striking accompaniment, has a narrow, knotted scarf neck-line that is very flattering

This black grosgrain hat designed by Rose Descat is one of the many made of fabric, rather than felt or straw. It has a shallow crown and a brim that widens on one side. The dress from Yvonne Carette is of pale blue and black printed silk with above-the-elbow sleeves. The beige gloves wrinkled to just below the elbow are typical of the summer

THE WHITE HAT

WITH THE DARK DRESS FOR TOWN



DESCAT, FROM BENDEL • REBOUX, FROM BENDEL

COUNTRY HATS

OF PANAMA AND SHIRRED JERSEY

The white Panama hat from Rose Descat —of a type that many smart women are wearing in the country—has a shallow crown and a medium-sized brim deeply scooped at the back, narrowing in front, where it overlaps. It is illustrated with a suit of rose-and-white handkerchief linen, a crisp white batiste blouse, and white pull-on gloves wrinkled at the wrist

Reboux designed this turban of ingenuous simplicity, made of white jersey, shirred and held in place by narrow strips of the material. With the white shantung dress, made with short sleeves and designed by Worth, it is perfect for the country, but it would be equally smart worn, like the turban shown on the opposite page, with a dark dress in town

EVENING STEALS A FEW TRICKS FROM THE DAY

• In the evening at any of the cooler resorts, these models are excellent. A blouse tucked into the skirt is the very new detail borrowed from the day-time mode by the two-piece evening gown of white crêpe roma at the lower left. The blouse is attached to a slip, and incrustations mould the wrap-around skirt • Lingerie touches, too, appear in the evening, in the shape of finely tucked white organdie ruffles on the slim black crêpe roma frock shown in the middle, below. The simple, untrimmed bodice follows the lines of the figure closely • Wide unpressed pleats are a surprising evening detail on the white crêpe dress shown at the lower right—a model of tailored simplicity. A large flower of black and white muslin and velvet is an unusual accessory, and the straight, rather long black velvet jacket completes this evening ensemble

GERMAINE LECOMTE—FROM JAY-THORPE • WORTH—FROM BENDEL • GERMAINE LECOMTE—FROM JAY-THORPE

KASKEL AND KASKEL DUNLAP • LELONG—JAY-THORPE • CLAIRE ANY—BRUCK WEISS • CHANEL—MADAME ET LA JEUNE FILLE

AUTUMN WOOLLENS FOR CHILLY SUMMER PLACES

• The ensemble at the upper left—excellent for Bar Harbor or Maine resorts—includes a long coat of red-and-beige string jersey tweed and a yellow-beige dress of tuslikasha. The coat has a jersey scarf edged with the tweed, and braided leather belts in red and beige are worn on both dress and coat • "You-You," shown in the background, has a jersey dress in two shades of green, with a white piqué collar, and a three-quarters coat trimmed with beaver • In the suit shown next to the right, mulberry-red angora tweed flecked in white fashions the coat and skirt, and heavy white crêpe is used for the blouse. Mulberry and white grosgrain ribbons form an unusual trimming • The dark brown wool crêpe dress at the right is worn with a striped knitted jacket in brown and yellow, which blouses and ties smartly in front

Cecil Beaton

MRS. GARDNER HALE

Mrs. Hale, the former Miss Dorothy Donovan, was married last winter to Gardner Hale, a young artist who specializes in murals and has distinguished himself both in Europe and in the United States. Among his recent work is a mural for the Cloud Club. Mrs. Hale is a sculptor and has made some remarkably fine portraits

HORSE-SHOWS

A HYMN OF HATE

BY CORNELIA OTIS SKINNER

THERE is no surer way to develop an incipient inferiority complex than to find oneself amid a group of people who are experts on something about which one knows nothing. Fanatics on any subject from Renaissance painting to postage-stamps make me feel shy and undeveloped; and when their hobbies turn to horses (the play on words is not intentional), my self-confidence crumbles, and I feel like a waif watching a royal garden-party through the postern gate. I could comport myself well enough at tea with Mr. Berenson, provided he'd ever ask me to tea; I might even live through a philatelist's banquet, giving merely the impression of being ignorant, but willing to learn. For Mr. Berenson might talk about the weather, and a philatelist, an Anglo-Saxon philatelist, at least, speaks English.

When it comes, however, to horse-shows, I am lost in a maelstrom of people who not only refuse to discuss anything but horses, but who do so in the horse language—an interesting patois bearing about the same relation to English as Provençal does to French. I used to glare with envy at the bright football girl who understood all the technical moves on the gridiron and let half the stadium know it, while I, who understood nothing but a drop-kick, could merely yell when my escort yelled, look sad when he groaned, and refrain from comment. But the horse-show crowd neither yells nor groans. It breaks forth into gloved applause at surprising moments, and in the intervals, which are longer than the acts of "Parsifal," one must talk about the horses with more fervour than if they were Rembrandts, study the program, mark it with a pencil (I generally draw daisies), and watch the entries (just a difficult way of saying "horses") with a sparkling look of excitement, as if they were likely to do anything other than walk, trot, canter, and occasionally stumble.

Horse-shows came into my life late. Like swimming or languages or toe-dancing, one should begin them young. The horse-sense should be acquired along with second teeth and the reading of *Little Black Sambo,* for the lack of it is no less an affliction than colour-blindness or tone-deafness. I can distinguish colours, I can carry any tune except the "Star Spangled Banner," I can even go to a dog-show and successfully differentiate the Saint Bernard from the Mexican hairless; but, between two brown quadrupeds, both with tails, both without manes, both as alike as the Dolly Sisters (though not as chic), one of whom is given the blue ribbon, the other the gate, I can not possibly tell the difference, nor do I in the slightest degree care. I have tried to care. I have said to myself, "There *is* a horse!" and looked gallant and open-air about it. But it's just like lashing myself into liking prunes. I'd really rather watch a good auction or a window where they make cigarettes.

It wouldn't be so difficult if they didn't last so long and if I weren't always the guest of people who have come to see a particular Irish hunter in the final class. Not that this hunter is in the least distinguishable from an American one. He doesn't whinny in a brogue, nor can he dance a jig. His claim to fame seems to be that he is more like a hunter than any other hunter and, as a reward, at countless shows has received a collection of ribbons. And for these pastoral reasons, my friends are willing, nay glad, to wait four, five hours just to see this paragon with more anticipation than if he were Pegasus. The final class, by the way, is scheduled for five P. M., but this is merely a quaint old sporting tradition, as the hours of the events (they sometimes call them "events"—this, too, is just a form of speech) appear to have been set by the Paris clocks. A class called "Horses Suitable to Become Hunters" (having passed their college board) is scheduled for two P. M., and, at three-fifteen P. M., they haven't even started the "Ladies' Saddle Horses" whose act should have gone on at one.

But to the horse-lover, there is no such thing as time. To the dissenter, like myself, whose acquaintance with horses is limited to the (Continued on page 94)

GARDENERS AT WORK

IN THEIR GARDENS

MRS. OLIVER ISELIN, IN HER GARDEN AT WESTBURY, LONG ISLAND

• The garden that is worked in by its owner is always the nicest garden. You can never get the fullest satisfaction out of a place until you have had your fingers in its loam. Peonies are never your peonies until you have felt the frost under the leaf mould when they are uncovered in the spring. You can never properly boast about your roses until you have squirted a marauding rosebug in the eye or tied up a straying rambler some swooning summer day when the mail-planes are droning overhead. Flowers are sympathetic creatures. Gardens brought up by hand grow very like their gardeners.

MRS. JAMES A. BURDEN, AT "WOODSIDE," SYOSSET, LONG ISLAND

MRS. WILLARD SMITH, AT "LEDGELAND," LEE, MASSACHUSETTS

MRS. HAROLD IRVING PRATT, ON HER PLACE AT GLEN COVE, LONG ISLAND

MRS. OWEN JOHNSON, AT "INGLESIDE," STOCKBRIDGE, MASSACHUSETTS

A MAN'S FLAT IN PARIS, COMPACT AS A SEAGOING YACHT

• This corner dining-table, right, is the solution of the problem of seating six people in a very tiny room and still leaving space for a servant to pass. The walls, curtains, and carpet are in beige, the table and chairs are lacquered brown, and the banquette is upholstered in zebra-striped fabric • The narrow corridor, shown below, is fitted like a gangway on a yacht. A rail beneath the mirror holds rugs and coats

Sonia, Paris

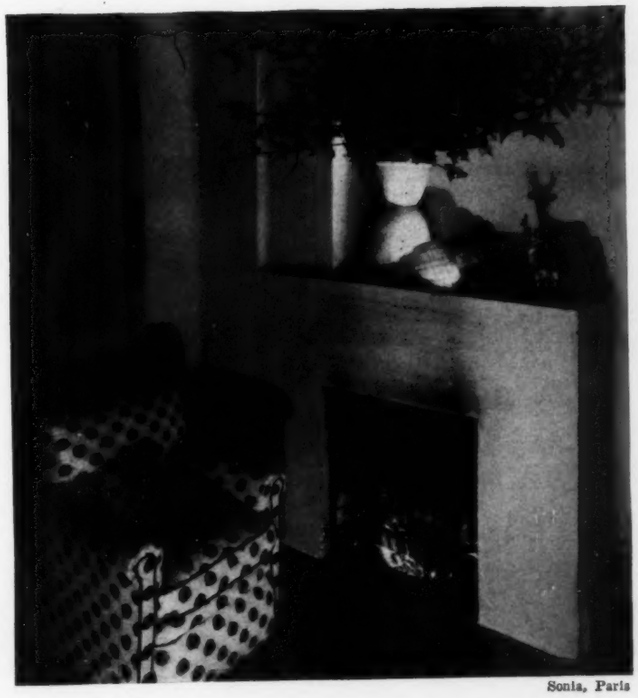
STARTING with rooms completely empty and undecorated, with no furniture and possessions that had to be used up and fitted in, the possessor of this bachelor flat in Paris had a free hand except in one particular—the question of money. The problem of the decoration and furnishing of the flat was particularly interesting because it was done complete—painting, curtains, carpets, upholstery, furniture, bedding, and table appointments, even the *batterie de cuisine*—for the sum of forty-five thousand francs, or about eighteen hundred dollars.

The flat in question is typical of the very small modern flats in Paris that are being built in Neuilly and Auteuil. Another limitation, therefore, was that of space; the rooms were so small that they had to be furnished in a manner that would give the greatest possible sense of space and, at the same time, provide cupboard space where cupboard space did not exist, for the small flat in France does not have such conveniences as built-in cupboards in the bedrooms.

It was decided that the decoration of the flat must be "modern," because to buy even a few pieces of antique furniture was out of the question when the entire flat had to be done on a small sum of money. The next decision was that the walls, ceilings, and woodwork should be painted one colour, a light, warm beige, throughout the entire flat, because this would also add to the sense of space. The curtains and (Continued on page 88)

• The living-room in the Paris apartment of John McMullin, Esq., measures only eleven by fourteen feet, yet gives an effect of spaciousness by carefully worked-out proportions. The banquette lining two of the walls provides as much accommodation as large settees. The two armchairs are built on a small scale. The upholstery of the banquette is in beige and brown with black and white in zebra-patterned cushions

• Concealed lighting gives the living-room an additional suggestion of spaciousness. In the photograph at the right is shown a huge shell on the mantelpiece within which a light is concealed. At one end of the banquette, a built-in cupboard also hides a very strong lamp with a reflector, which projects light through the frosted glass top and illuminates the vase of flowers placed there

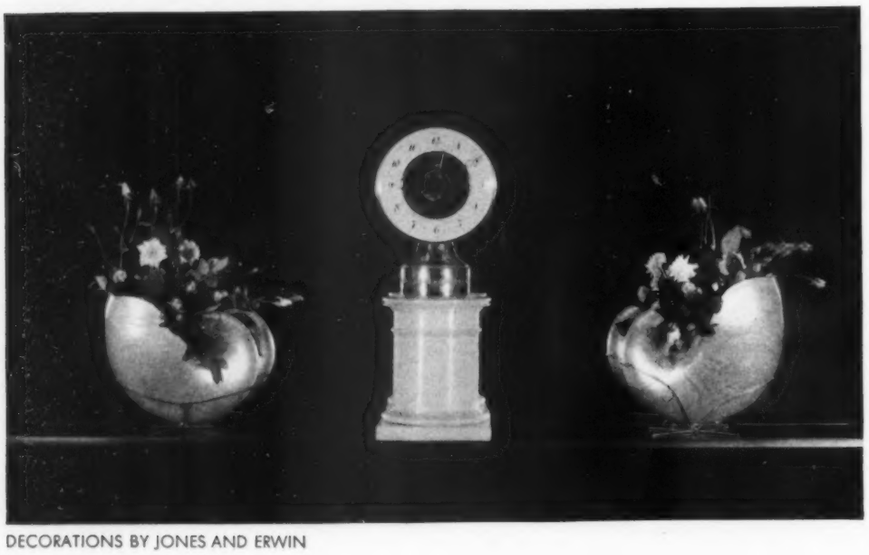


Sonia, Paris

• Two large Tridacna shells holding white peonies and sweet peas and four small Hippopus Naculata shells filled with lilies-of-the-valley form the modern decoration for this mirror-top table. White Wedgwood plates and Bristol glass echo the white note • An unusual vase is the giant Tridacna shell, below, which is a small replica of a historically famous *bénitier* or holy-water font in the Saint-Sulpice Church, in Paris

Martinus Andersen

THE DECORATIVE USE OF SHELLS



DECORATIONS BY JONES AND ERWIN

Two Nautilus Pompilius shells of a shimmering mother-of-pearl are filled with Cecil Brunner roses for this mantelpiece decoration. These shells have been decorticated until the rough surfaces have been dissolved and only a clear, exquisite iridescence remains. The beautifully proportioned white marble clock, shown in the centre, is a nineteenth-century English Regency model

NEW CREATIONS OF PARIS JEWELLERS

THE great Paris jewellers have felt the inspiration that brought about a renaissance in the mode, and their creations appear in new and marvellous and living forms. Designs have a rhythmic, fluid quality; precious stones blossom into flowers; and diamonds, rubies, sapphires, and emeralds are brought together in a harmony of colour and brilliance.

The wealth of all the ages seems assembled in these jewels, and, certainly, the jewellers have been inspired by the relics of ancient and romantic times—choosing, cutting, and combining stones with a lavishness that endows their creations with Oriental splendour or with the rich beauty of the Italian Renaissance. Yet, much as this new jewellery finds its inspiration in the past, it is thoroughly modern in its presentation and its appeal; and, gorgeous and extravagantly lovely as it is, there is a delicate restraint in the setting and design that saves it from any pompous or bombastic aspect.

Look at the Cartier bracelet, illustrated on this page—how marvellously the motifs run one into the other, in what might be an end- (Continued on page 84)

A flexible bracelet of baguette diamonds (shown across the top of the page) is restrained and rhythmical in its design, the motifs blending one into another

The necklace of round and baguette diamonds is Egyptian in its inspiration, yet modern in its feeling—a beautiful complement to a lovely evening gown

The bracelet shown below combines perfectly matched dégradé diamonds and baguette diamond links and is as slender as the bracelets of our childhood

JEWELS ON THIS PAGE FROM CARTIER

S. Tchekhonine.

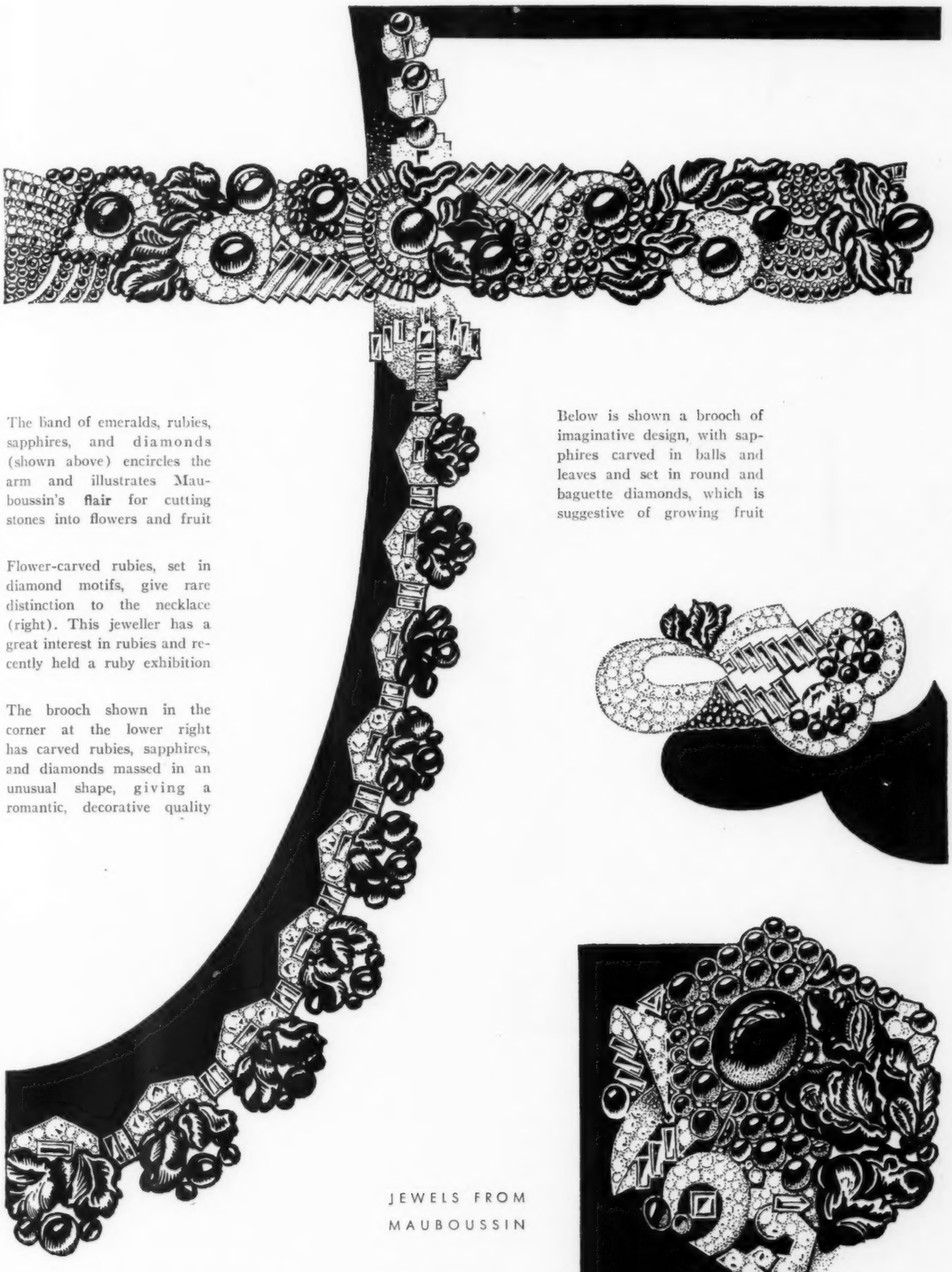
JEWELS ABOVE FROM VAN CLEEF ET ARPELS

The pendant brooch shown at the top of the page combines diamonds, carved emeralds, and cabochon rubies and shows a very strong Russian influence in the vivid colours

Diamond motifs and motifs of cabochon rubies alternate in the short necklace shown just above, the warm glow of the red stone irradiating the cool glitter of the white

The fitted diamond necklace, shown below, has a triple strand of carved emerald balls. The diamond double clip opens out into the shape of butterfly wings

JEWELS FROM BOUCHERON



The band of emeralds, rubies, sapphires, and diamonds (shown above) encircles the arm and illustrates Mauboussin's flair for cutting stones into flowers and fruit

Flower-carved rubies, set in diamond motifs, give rare distinction to the necklace (right). This jeweller has a great interest in rubies and recently held a ruby exhibition

The brooch shown in the corner at the lower right has carved rubies, sapphires, and diamonds massed in an unusual shape, giving a romantic, decorative quality

Below is shown a brooch of imaginative design, with sapphires carved in balls and leaves and set in round and baguette diamonds, which is suggestive of growing fruit

JEWELS FROM MAUBOUSSIN

JEWELS

BLOSSOM INTO FLOWERS

1. At the top of the column is a mannish cotton shirt—excellent for sports; Lord and Taylor 2. and 3. The tailored panties and the petticoat are of silk broadcloth; Lord and Taylor 4. Net with elastic inserts fashions the all-in-one sports corset; from Franklin Simon 5. The combination is of a new linen mesh; from Bonwit Teller 6. The short girdle combines net and open-mesh elastic; Best

1 and 2. Printed ninon piped in colour is charming in a chemise and in flared and fitted panties; from Franklin Simon 3. The elastic girdle is slightly boned; from Saks-Fifth Avenue 4. Excellent for general wear is the all-in-one corset of silk batiste and elastic; from Altman 5 and 6. The slip at the bottom of the group and the panties to match are of Chinese silk with hand-hemstitching; Altman

1. The chemise at the top of the column is of pink crêpe de Chine trimmed with embroidery and white Valenciennes lace; Altman 2. The wrap-around slip below it is of pink crêpe de Chine edged with pale beige Alençon lace, and it may be adjusted to fit the figure; from Saks-Fifth Avenue 3. The lower slip is of pink crêpe with a beige lace top, fitted like a brassière and scalloped at the hem; Saks-Fifth Avenue

1. This garment is an all-in-one corset of dotted net with elastic inserts; Franklin Simon 2. Next come pink crêpe de Chine panties with beige Alençon lace borders; from Altman 3. The corset next to the bottom is an all-in-one of figured batiste and elastic; slightly boned for large figures; Franklin Simon 4. Pink crêpe fashions this petticoat, and beige Alençon lace borders the hem; from Best

UNDER YOUR FROCK

MODERATELY PRICED LINGERIE SEEN IN THE SHOPS

TO be called "lovely," only a year or two ago, meant shadbones, slab sides, and a shingle. It meant a straight crêpe de Chine combination and—presto!—on went the dress.

To-day, the word "lovely" is tinged with elegance, a sophisticated word of black velvet Victorianism. It means delicate curves and a pretty waist and lots and lots of alluring dresses, each for a different occasion. It calls for quite different arrangements underneath than the little pink "teddy" that used to be so adequate. In fact, in this age of specialists, one must have particular lingerie for every occasion.

For instance, one may wear for sports the very new arrangement of combination and petticoat, or one may adhere to the school of thought that wears a slip, with step-ins or silk bloomers. For every-day wear, one may prefer a set of chemise and step-ins, choose step-ins and a slip, or remain true to a combination and slip. In the evening, one may wear only a pair of step-ins or, perhaps, enlarge this costume to include a brassière. In any case, the garments are specialized to suit a particular type of occasion.

To be in character with the new clothes, these must be exquisite, deceptively simple, and, for the most part, hand-made. Machine stitching, however, if carefully and delicately done, is appropriate for the simple, tailored models. In the necessity for specialized lingerie, one might find the item looming too large on one's financial horizon but for the fact that it is now possible to find really charming underclothes at small cost. These are simple, but bear the justly famous stamp of distinction that only hand-work can give, and many of the patterns are taken from the great French lingerie houses. It is interesting to note that, from now on, Saks-Fifth Avenue will have only hand-made lingerie in their inexpensive lingerie department, varying in price with the elaboration involved.

So far as lingerie trends go—though nothing is radically changed, after all—, tendencies are far more important than revolutions. And the tendencies are all towards the fitted line, towards less lace in inexpensive lingerie, and, when lace is used (and good lace is still very popular), towards a paler shade than the erstwhile deep écru Alençon and often to plain white Valenciennes and Binche, and towards greater variety of cottons and silks for sports.

In the matter of fit, all possible ingenuity has been exerted to combine the minimum of bulk with the maximum of grace. Panties are, without exception, made on yokes that fit the waist and hips without a wrinkle. Combina- (Continued on page 86)

1840

COSTUMES

The sketches on these two pages illustrate the thirty-fourth in a series of articles on period costumes, which appear in Vogue from time to time and, when finished, will be collected and published in book form

Three costumes typical of 1843 and 1844 are shown on this page. The bodices are pointed at the tiny wasp-waist, and the full skirts completely obliterate the ankles and are so stiff and so wide as to prophesy the coming of crinolines

AS the eighteenth-century mode in England was aristocratic and picturesque, so the nineteenth was essentially bourgeois and practical. The stupendous industrial development of the nineteenth century created an immensely wealthy middle class, the members of which, to a constantly increasing extent, found their way into the social world. The great characteristic of the eighteen-forty mode—the first fully developed mode of the nineteenth century—and of the transition that led up to it was an entire lack of appreciation of the value of line. Possibly, it was a reaction from the revealing modes of the French Empire that led up to the wasp-waist and the absurd breadth of shoulders and skirt characteristic of the distorted figure of the 1840 woman.

The insipidity in every phase of feminine life could hardly fail to find expression in the mode. *Vanity Fair, Pendennis,* and the novels of Dickens are commentaries on the psychology, diversions, and occupations of the women of the day, and these illustrations show how their life was reflected in their clothes.

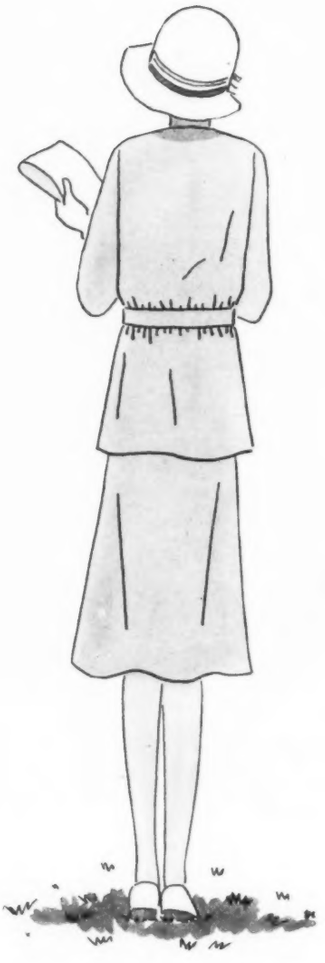
In 1840, skirts were amplified to make room for more ornamentation. Flounces, ruches, quillings, braidings, loops, and festoons of lace elaborate the skirt, and bow-knots or bouquets add further trimming, with lace petticoats beneath

Sleeves, too, were elaborate in the 1840 mode and were set a little below the top of the shoulder, defining the shoulder curve. The bodices often fastened in back, and, in front, jewelled brooches gathered and held soft folds of lace or tulle

In the early part of the nineteenth century, hats were large beribboned and befeathered affairs, and veils were thrown over the top, in a manner that reappeared about a decade or more ago. The parasols were often smaller than the hat

This youthful tennis dress of white cotton piqué is double-breasted and belted at the natural waistline. The wearer carries a white flannel coat; both from Saks-Fifth Avenue

A white piqué collar and scallops edging the skirt and both sides of the hip yoke are smart details of this blue linen dress. The lines have a youthful simplicity; from Linda Lee



A white shantung tennis dress and a belted jacket of navy-blue flannel make an ideal ensemble for a young girl to wear in the country. The dress is sleeveless and belted; from Best

Pale blue shantung is the fabric of the costume at the left—a sleeveless dress with a bloused and belted jacket. This is right for a daytime party of the younger set; from Best

YOUTHFUL SUMMERTIME ACCESSORIES

FOR COUNTRY

Large and small Panama hats; blue bands. White buck shoe. Navy-and-white crêpe belt. Blue shantung bag. White doeskin gloves. Blue-and-white silk bag. Silk scarf. All from Best

GROWING TALL

GRACEFULLY

A charming party dress for the sub-débutante is made of pale blue crêpe roma and has cape sleeves. It is gathered at the normal waist and has a skirt with flounces; from Two-Fifteen, Limited

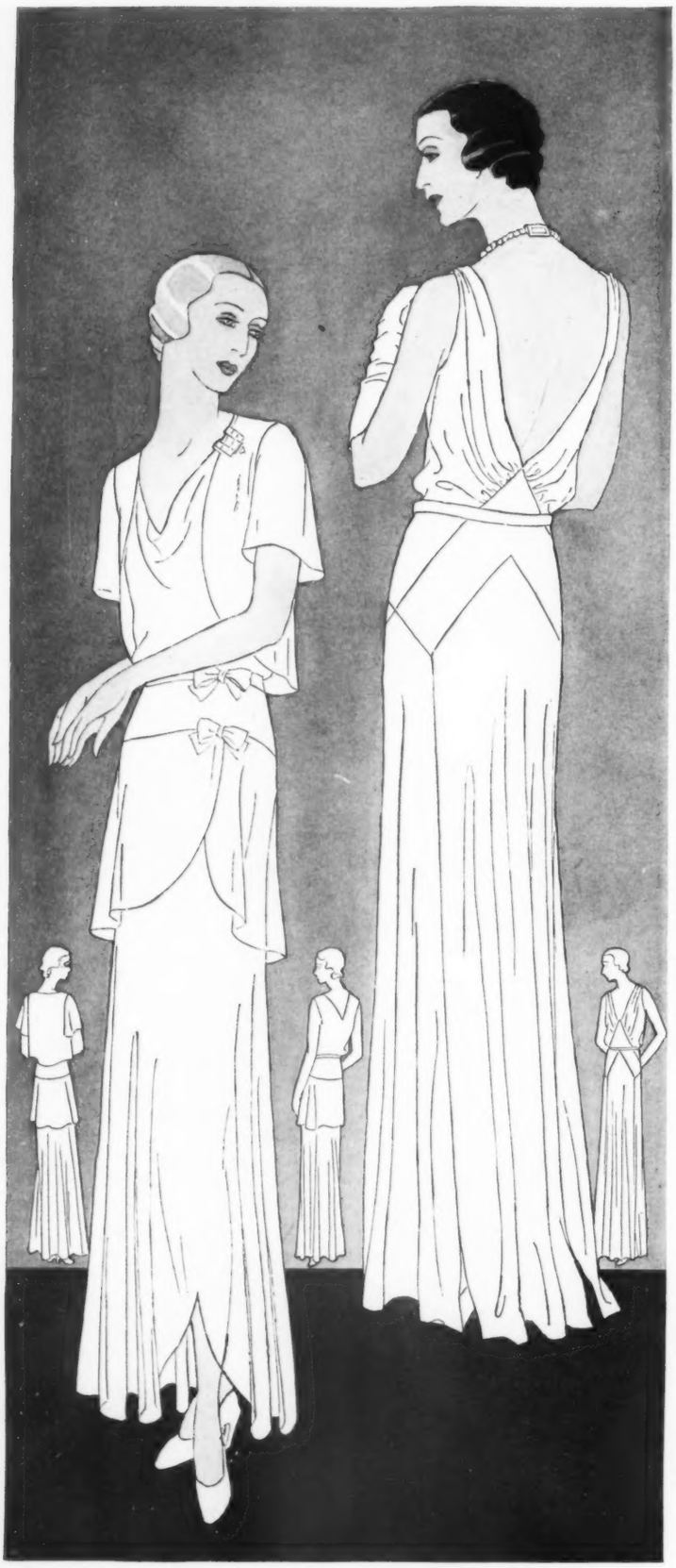
AND TOWN

A tweed top-coat is essential to a well-rounded wardrobe for a young girl. This coat of greyish-blue tweed has patch pockets, a belt, and a hat to match; from Two-Fifteen, Limited

Suits are now worn at an early age, and this one of blue tweed is appropriate for a girl of fourteen or fifteen. The jacket is double-breasted and smartly simple; from De Pinna

For wear in town, either with or without a coat, is this dress of navy-blue crêpe de Chine trimmed with a collar and cuffs in a lighter shade of blue; from Two-Fifteen, Limited

A WARDROBE BASED ON BLUE AND WHITE, FOR A YOUNG GIRL



5334 S3442

THE CAPE AND THE BOLERO FOR EVENING

DINNER-FROCK No. 5334—By adding a separate short-sleeved bolero, this dinner-model made of sapphire-blue crêpe marocain is also appropriate for late afternoon. The circular skirt joins the yoke under a peplum. Designed for sizes 14 to 20

EVENING FROCK No. S3442—This pale blue crêpe de Chine dress, with its useful cape scarf, has the soft bodice fulness gathered into the points of V-shaped sections, which mount from the four-gored skirt to the décolletage. Designed for sizes 32 to 44

5334 S3442

5338

EVENING WRAP No. 5338—The short evening wrap—the perfect complement to the new long evening gown—is especially chic and practical when made of velvet, as is this model with a detachable cape. Set-in sleeves optional. Designed for sizes 32 to 40

DINNER-FROCK No. 5337—Gathered bands cross the bodice of this apricot-rose crêpe georgette frock, providing soft scarf drapery about the décolletage. Finely tucked bands encrusted on the skirt release the fulness in front and back. Designed for sizes 32 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

5337

DESIGNS FOR PRACTICAL DRESSMAKING

S3443

THE BOW IS PROVING TO BE MORE THAN A MERE MOTIF

5333

AFTERNOON FROCK No. S3443 Crossed, wrapped, and tied in a new manner is this beige crêpe de Chine afternoon frock, cut with two separate sides that meet and overlap in a surplice line at the bodice, tying together at the shoulder and waist. Designed for sizes 32 to 40

AFTERNOON ENSEMBLE No. 5333 Polka-dots, a jacket, and the combination of black and rose are important fashions that are all combined in this chic black crêpe model with dotted rose georgette crêpe trimming. The jacket is sleeveless, with a band finish. Designed for sizes 32 to 44

Look for the
Red-and-White Label

THE IRRESISTIBLE CHARM OF ASPARAGUS CAPTURES YOUR APPETITE IN THIS SUAVELY BLENDED SOUP!

Asparagus—king of the early spring garden! How tender, succulent and ingratiating it is! How charming to your appetite is its delicate, elusive flavor!

And here it is captured for your table at any season of the year. Campbell's Asparagus Soup is precious indeed to the connoisseur in rare and exquisite flavor.

But it is more than this. It is a wholesome, healthful, strictly vegetable soup which is decidedly beneficial, especially to the children. Creamed according to the simple directions on the label, it is all the more nourishing and attractive. 12 cents a can.

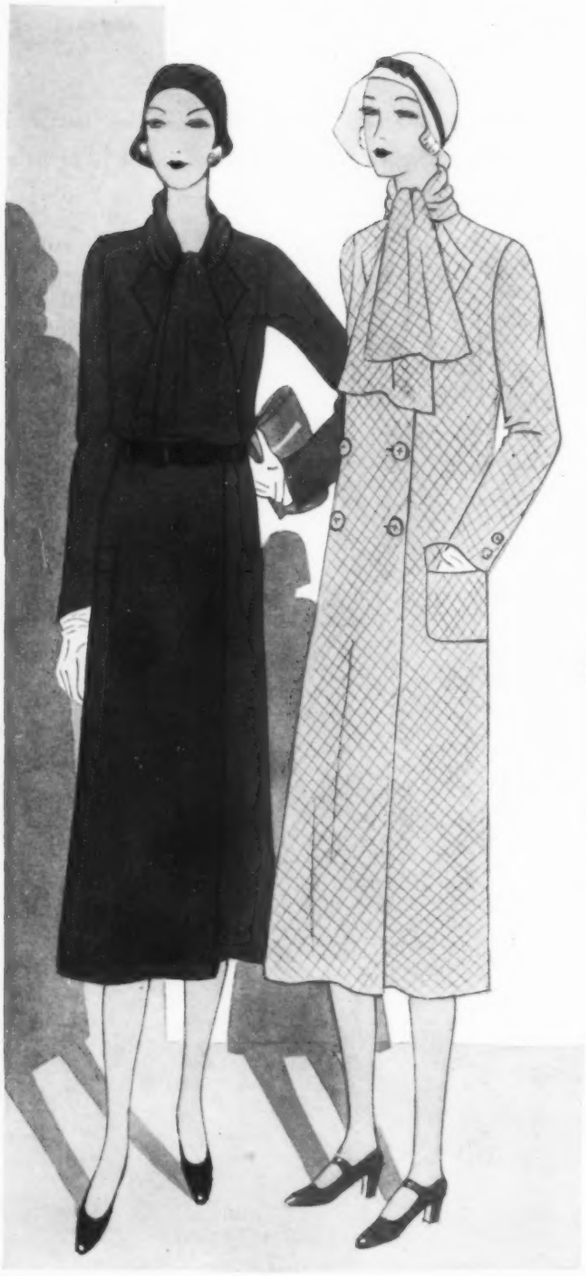
Your choice . . . Every soup you ever want,
at its delicious best!

Asparagus	Clam Chowder	Pea
Bean	Consommé	Pepper Pot
Beef	Julienne	Printanier
Bouillon	Mock Turtle	Tomato
Celery	Mulligatawny	Vegetable
Chicken	Mutton	Vegetable-Beef
Chicken-Gumbo (Okra)	Ox Tail	Vermicelli-Tomato

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

A FROCK OF SILK AND A COAT OF WOOL

FOR ANY TIME OF DAY



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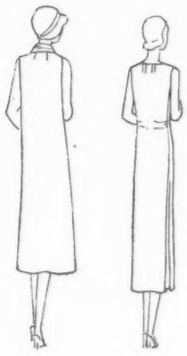

5336

TOP-COAT NO. 5335—The model at the left, in two views, is of light-weight woollen. It is slightly fitted, with a restrained flare, and there are set-in sleeves, patch pockets with flaps, and a shaped and tied scarf collar. Designed for sizes 32 to 46

FROCK NO. 5336—A small-patterned façonné silk is the attractive material of this princesse frock with a slight fulness indicating the normal waist-line in front and back. The cascade collar ties over a lace vestee. Designed for sizes 32 to 46

DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 93

THE ALL-IMPORTANT

Preferred by Paris, ... London, . . . New York . . .

•

The woman who thinks all permanent waves are alike is due for a gratifying surprise . . . The Eugène Method is gentle, safe, natural. Its perfect waves are close to the scalp, and the hair is left in flawless condition . . . Paris and London will have no other! . . . . The great Eugène contribution to permanent waving—the feature that makes a Eugène wave worth many times its slightly higher cost—is the ingenious Eugène Sachet with its patented perforated steam tab . . . . . .

EUGÈNE SACHET

These Eugène sachets give the operator the hitherto unattainable ability to control the steam in intensity, direction and area.

Be very sure your hairdresser uses genuine Eugène Sachets. You'll recognize them by the Eugène Trade Mark on each one.

Write for "The Eugene Beauty Book," and a Specimen of the Eugène Sachet.

Eugène, Ltd., 521 Fifth Ave., N. Y. C.
Eugene, S. A. Paris : : Eugene, Ltd., London
Eugene G. m. b. H. Berlin : Eugene, Ltd., Sydney.

eugène
permanent waves

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New refinements in quality

Inconspicuous convenience for travel

IN a space of no more than three small inches, Curads can be conveniently tucked into your traveling bag or bureau drawer. It is this unobtrusive compactness, together with a superior fineness of sanitary protection, that has made Curads so widely preferred, so ideal for use by the matron, the college girl, the business woman . . . by house guests . . . Now Curads have been still further refined in quality. The product of one of the leading manufacturers of surgical dressings, they are made of hospital-quality gauze and the finest of soft, white, fluffy cotton, to offer a superior protection and comfort. If your leading store does not carry them, send 40c to the Lewis Manufacturing Co., Division of the Kendall Company, Walpole, Massachusetts, for a full-size roll in a plain wrapper.

Curads the Compact Roll

Martinus Andersen

ON HER DRESSING-TABLE

MANY women find it most satisfactory in selecting their beauty preparations to concentrate upon one series, the virtues of which they have tested and which they can be sure of buying wherever they happen to be at the time that they need reinforcements. The Harriet Hubbard Ayer series is one that answers these requirements successfully, since it is an extensive and well-developed line, and the products can be purchased throughout this country and in many others.

AIDS TO BEAUTY

Among the new items recently added to this long list of interesting preparations is a muscle oil. This oil is intended as an aid in sustaining the facial muscles, thus helping to prevent the appearance of dread lines and wrinkles. It is to be applied where the facial muscles seem relaxed and where there is already a tendency towards wrinkles, and it does its best work when it is allowed to remain on overnight. Its light and pleasant fragrance is an exceptional virtue in an oil preparation. Another new product that is also primarily intended for the older, more relaxed type of skin is a special astringent with very active properties that contribute a bracing feeling to the face. The liquefying cream from this maker is to be especially recommended during hot weather, since it is extremely light in texture, dissolves immediately upon contact with the skin, and is lacking in any oily feeling. A brilliantine, which is also admirable in its lack of greasy or sticky quality, has been conveniently put up in pomade form, a guise that has obvious advantages for travelling. The newest lipstick in the Harriet Hubbard Ayer series is described as "semi-indelible" and is possessed of lasting colour qualities without being thick or heavy. Another item, one that proves of great aid to those with oily skin or complexions that are not as clear as might be desired, is a complexion brush. Women who have consulted dermatologists on the problems of skin of this type have frequently been advised to use an antiseptic soap solution in conjunction with a good complexion brush. This particular brush is made of sterilized white bristles that are sufficiently firm to create the necessary stimulation without roughening the texture of the skin.

Cotton is one of the most essential items of beauty equipment. We can't do without it, but we often have difficulty in doing with it, because the pieces torn hastily from a large roll never seem to be of the size or thickness desired. Now, an ideal form of beauty cotton has been provided by Johnson and Johnson. It consists of individual flat pads, seventy-five in a box known as "*couettes*," which are the perfect size with which to wipe away or apply make-up or beauty preparations. These are made of sterilized cotton, and they are so packed that they may be kept in their own box, from which the single pads can easily be extracted, or they may be transferred to boxes to be left on the dressing-table. Also, they make a splendid addition to the travelling beauty kit. These can be purchased in drug and department shops all over the country.

Another convenient guise in which cotton is making its appearance is individual guest powder-puffs shaped like delicately coloured hollyhocks. These pastel puffs match the soft colours of the "Bubble" soap, and they are packed in the same smart silver boxes as the soap. A powder jar or tray heaped with these powder-puff blossoms is an attractive, as well as a convenient bit of equipment. They may be purchased at the Bath Shop in New York and in some shops in other cities.

Houbigant's attractive new vanity-case features compressed powder. The Marcel Franck atomizer is chic and practical; from Altman

SPECIALIZED PREPARATIONS

An inclusive series of beauty items has just been introduced under the name of Golden Peacock preparations. Aside from the regulation facial creams and lotions, this series includes various specialized items, such as a tonic tissue cream, which possesses astringent, as well as emollient properties. This is intended for use in stimulating at the same time that it softens the skin. A cucumber cream, which is in liquid form, is especially adapted for this time of year, since it helps to shield the skin against the sun or to relieve sun and wind burn after the elements have been allowed to bring damage to the skin. "Mazda" cream is successful in imparting a smooth whiteness to arms and shoulders. The jar for this cream contains a bit of sponge, which is moistened and used to apply the preparation. A damp cloth is then run over the skin, which is dried lightly, and powder is dusted over, leaving a pearly finish. Another special preparation is a hand-cream that is very effective in keeping the hands soft and white. The Golden Peacock preparations are all moderate in price and are available in any number of shops throughout the country.

Miss Elizabeth Altemus of Philadelphia

A BRILLIANT FAVORITE IN SOCIETY, SHE IS AN EXPERT HORSEWOMAN AND A DASHING GENTLEWOMAN JOCKEY

CLASSIC beauty, reflected in a modern mirror . . . a flawless profile, the perfect oval of a face that Phidias might have chiseled in an Athenian frieze . . . the silky chestnut hair is parted in the Grecian manner, the firm young skin is fine and lustrous as Attic marble.

Yet this classic beauty is a debonair young modern . . . a brilliant favorite in smart society . . . Miss Elizabeth Altemus, of an old family prominent in Philadelphia since before the Revolution.

Spirited as the thoroughbreds she rides so fearlessly, Miss Altemus is widely known as an expert horsewoman . . . a dashing gentlewoman jockey who rides the colors of her stables, purple and fuchsia, in many a hard-won race.

To live so actively in the open, yet to keep one's skin so radiantly smooth and fine, means taking pains! Like many other lovely society women, Miss Altemus has discovered the simplest, easiest, most satisfactory complexion care.

"I have found the perfect protection—Pond's," she says. "The Cold Cream cleanses perfectly. I never use any other. And the Cleansing Tissues are the softest things you can imagine, and take off the cream easily and completely.

"The Skin Freshener is well named!" adds Miss Altemus. "The Vanishing Cream makes a wonderful powder base, especially good for evening."

KEEP YOUR OWN SKIN lovely with these four steps of Pond's swift, simple, sure Method:

During the day—first, for thorough cleansing, generously apply Pond's Cold Cream over face and neck, several times and always after exposure. Pat in with upward, outward strokes, waiting to let the fine oils sink into the pores and float the dirt to the surface.

POND'S FOUR DELIGHTFUL PREPARATIONS

Second—wipe away all cream and dirt with Pond's Cleansing Tissues, silken-soft, absorbent.

Third—briskly dab your skin with Pond's Skin Freshener to banish oiliness, close and reduce pores, tone and firm, keep contours young.

Last—smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish.

At bedtime—cleanse thoroughly with Cold Cream and wipe away with Tissues. If skin is dry, leave on a little fresh cream overnight.

SEND 10¢ FOR POND'S 4 FAMOUS PREPARATIONS

POND'S EXTRACT COMPANY, Dept. G
110 Hudson Street . . . . . New York City

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All for Beauty

Luxuria

THE

WORLD'S MOST FAMOUS

Beauty Cream

HARRIET HUBBARD AYER
INCORPORATED
BEAUTY PREPARATIONS

LONDON NEW YORK PARIS

HHA-©-1930

CHILDREN'S PARTIES

(Continued from page 51)

going to Hostesses Inc. for suggestions for her own parties, and, when she told them her problem, they did not fail her. They told her where she could find a performing seal, for older children, or marionette show or a patient woman practised in the art of entertaining four-year-olds, for younger ones, as well as many other valuable bits of information. Then she went to the Party Factory at Saks-Fifth Avenue and discovered many more things. First, that ventriloquists, whose hideous dolls had filled her young dreams with nightmares, were dead as entertainment and performing dogs as passée as knees. She found out that if you were small in 1930, pinning the tail on the donkey was just one of the things you did not do, but, if any one gave you a paper airplane, you permitted them to blindfold you and pinned it to that portion of the map which, to your groping fingers, felt most like Paris.

Potato races are no more. Now, a clean and polished carrot is balanced on the shaking spoon and borne fearfully the length of the hall to be laid before a blasé paper rabbit. Renée found, too, that the Party Factory will supply the name of a caterer who specializes in small children's parties.

FOR THE PARTY GIVER

By making inquiries, Renée discovered various other facts. That many children at the wriggly age (and most ages under ten or twelve are wriggly) enjoy doing things more than seeing things. Children can be either little devils or little angels at parties, and, often, a party at which games are played under skilful direction is more of a success than one with the most expensive entertainment. And such old games as "Farmer in the Dell" or "Little Sally Waters," while they may have some modern improvements, are still the popular favourites. For, after all, no game is very old to a young person of four or five. Peanut hunts (while they wreck the portion of the house in which they are played) are still a source of joy, and spider-web parties or simplified treasure hunts are always a success. If the treasure hunt is planned for guests as old as nine or ten, each one is given a slip of paper on which a verse is typed, giving directions for searching for clue number two. This clue proves to be a second verse telling where to look for number three, and the chain continues through eight or ten clues, till the "treasure" is found. All of the last clues lead to the same spot, and here are hidden one rather large prize, wrapped in gold paper, for the one who finds it first, and smaller ones, in silver, for the rest of the searchers.

Nancy's party was to be given on her fifth birthday. As all the children were used to ponies, Renée decided to have a pony surprise party. She sent out twenty invitations and, when the guests arrived, seated them in rows of gilt chairs in the drawing-room. Every one was sitting quietly when a patter patter was heard in the hall and a knock on the door. Some one opened the door, and the star of the evening made his entrance. He was a tiny black pony with flowing mane and tail and felt-shod, diamond-studded hoofs. When Renée heard the gasps that greeted his appearance, she stopped worrying about the success of her party. For an hour, the pony and his master did tricks, and then, after his enthusiastic audience had patted him and shaken him by the hoof, he trotted out. The children were then presented with horses' hats, each named after some famous horse, and then they trotted at a measured pace to the dining-room, which was full of horses. Pink horses raced around the edge of the birthday cake, and a yellow pair guarded the Jack Horner Pie. When the guests left the table, each carried a box of candy with a prancing black pony with diamond hoofs on the lid.

WHAT TO EAT

Renée had had a hard time deciding on the food for this party. If the guests had been two or three years older, she could have carried her pony idea farther and had chicken timbales in pony forms, since there are delightful moulds for this purpose. But every one warned her that she should not depart too far from the daily régime to which the children were accustomed. Cereal, they said, and vanilla ice-cream were the safe choices. But Renée knew what the average four-year-old thinks of these choices, and, remembering the little girl who had eaten gravely and dutifully through her cereal and plain vanilla ice-cream and then inquired hopefully, "When is the party?" she determined to provide food as different from these as wisdom permitted.

Nancy had already attended one party at which her hostess had disguised the every-day cream of wheat with a discreet amount of maple syrup, and the dessert had been a frosted sponge-cake ring filled with vanilla ice-cream balls. At another party, fresh asparagus had been served, accompanied by thin sandwiches with simple fillings, the bread cut in the shapes of animals. This hostess had risked the disapproval of other parents by serving each guest with a very little creamed chicken, knowing that something different from the usual nursery menu would add greatly to the "party" feeling. The dessert, of course, was ice-cream, but the simple little cakes were gay with coloured icing. After still a third party, Nancy reported a birthday cake, gorgeous in size and decoration, which had been carefully baked so that any slice would hold a favour—an idea so totally lacking in the stimulating element of chance that it was a complete "flop" with the small guests, all of whom infinitely preferred the usual ring-coin-and-thimble variety, which so elates the lucky winners.

Destitute of any ideas, but still determined to provide something in the way of a surprise, Renée turned to Louis Sherry for advice and was provided with a menu that enchanted the small guests without conflicting with the ideas of guardian mothers and nurses. There were any number of small sandwiches cut in geometrical shapes, made of cream cheese and jelly on Boston brown bread, shredded lettuce on Graham bread, and chopped egg and watercress on wholewheat bread, accompanied by orangeade because the day was warm. Milk was provided also, and, if the weather had been cool, cocoa would have been substituted for the orangeade. The dessert was a triumph of ice-cream strawberries in little ice-cream baskets, accompanied by thin cookies with sugar frosting. The candy-box favours were filled with candied dates and apricots, in place of sweets less suitable for tender years.

The party was a huge success, and after Nancy, tired, happy, and not a little cross, had been carried up-stairs, Renée sat down among the debris to think how glad she was to have it over. She was disgusted to find herself planning a bigger and better one for next year and looking forward to it with enthusiasm.

An Impression

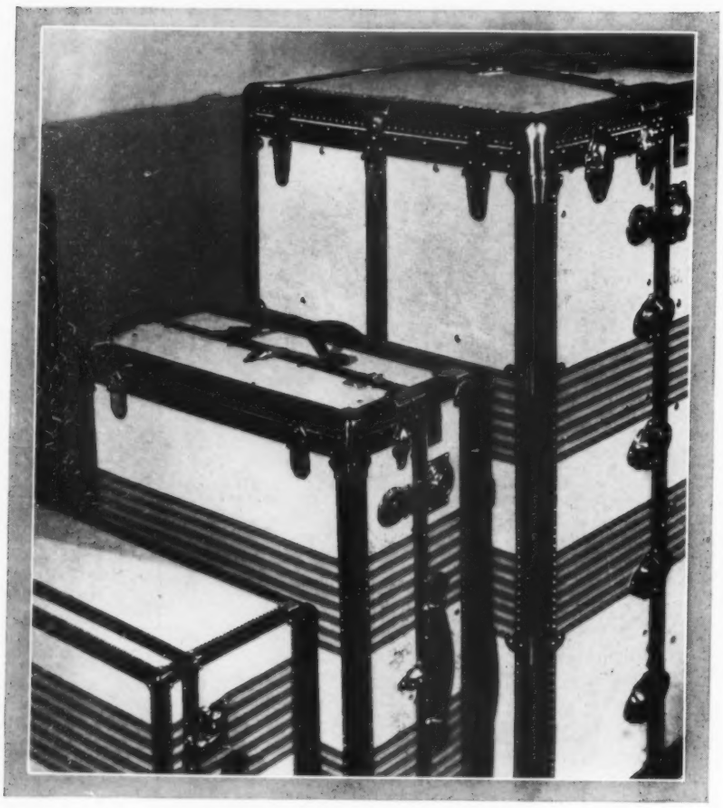
OF SUMMER CHIC AT BERGDORF GOODMAN . . . ON THE PLAZA

When the woman of taste seeks the top of the mode in America, she finds it at Bergdorf Goodman . . . in her size and all her pet colors! July chiffons and linens . . . lace and openwork frocks . . . Rodier shirtwaist silks . . . trotabout jacket prints . . . beguiling white organdie ruffled with a blue sash . . . and all the hats, shoes and accessories to create the mood of summer . . . in cool rooms overlooking the Park.

BERGDORF GOODMAN

NEW YORK

OSHKOSH *Chief* TRUNKS



For distinguished public service

THE HEAD PORTER of one of the big hotels in Paris asked of an American, "What is the meaning of these red and yellow bands which some of your people are allowed to have on their luggage?"

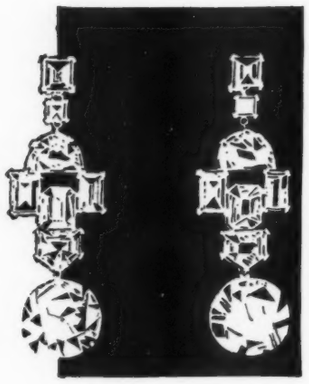
He thought the familiar stripes of the Oshkosh "Chief" were some governmental insignia awarded for distinguished public service. As a matter of fact, that wouldn't be inappropriate!

HOW TO RECOGNIZE AN OSHKOSH "CHIEF"

"Chief" Oshkosh Cord Duck, the strongest and toughest trunk covering made, is found only on Oshkosh "Chief" Trunks. It is recognizable anywhere by the two bands of red and yellow stripes woven into the fabric.

Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

An attractive descriptive booklet, "The Chief of Trunks," will be sent you on request to 471 High Street, Oshkosh, Wisconsin.



PARIS JEWELLERY

(Continued from page 65)

less and never tiring succession. The necklace, while Egyptian in its inspiration, is indubitably of our time. The slender bracelet at the bottom of page 65 reminds one of the little gold link bracelets that we wore in our childhood, though the links and the perfectly matched stones strung along the middle are diamonds.

Mauboussin cuts precious stones into the shape of flowers, leaves, and fruit and assembles them with the naturalness of growing things. There is a romantic, imaginative quality in what he does. He has a great interest in rubies, at the moment, and some of the jewellery shown on page 67 was taken from the Ruby Exhibition that he opened at his Paris shop in June.

Van Cleef and Arpels, too, have a great feeling for rubies, and in a pendant necklace, shown on page 66, alternate them with diamonds, the warm glow of the red stone irradiating the cool glitter of the white. The Russian influence, in this necklace and in the brooch, is very strong.

Cartier designed these lovely pendant earrings of baguette diamonds with very large solitaire diamond drops

Van Cleef and Arpels and Boucheron each carve emeralds into the shape of balls, and Boucheron strings them in a triple strand—to break the line of a flat, fitted diamond necklace and lie in a lovely curve at the base of the throat. Diamonds and pearls, too, we shall see thus combined.

Necklaces become shorter, encircling the neck or the line of the décolletage; bracelets show a tendency to become more slender; and brooches spread into new, romantic shapes.

COUNTER ATTRACTIONS

(Continued from page 49)

right handkerchief, belt, scarf, and blouse to go with it. There are many, many varieties of colours and fabrics, and it is very simple and easy to assemble them all in one department.

If you've bought a dress or a suit on the fifth floor at Saks-Fifth Avenue, you can walk a few steps to an accessory counter and find all the accessories to complete the costume—gloves, bags, scarfs, handkerchiefs, blouses, and even perfumes. This is certainly a time-saving idea.

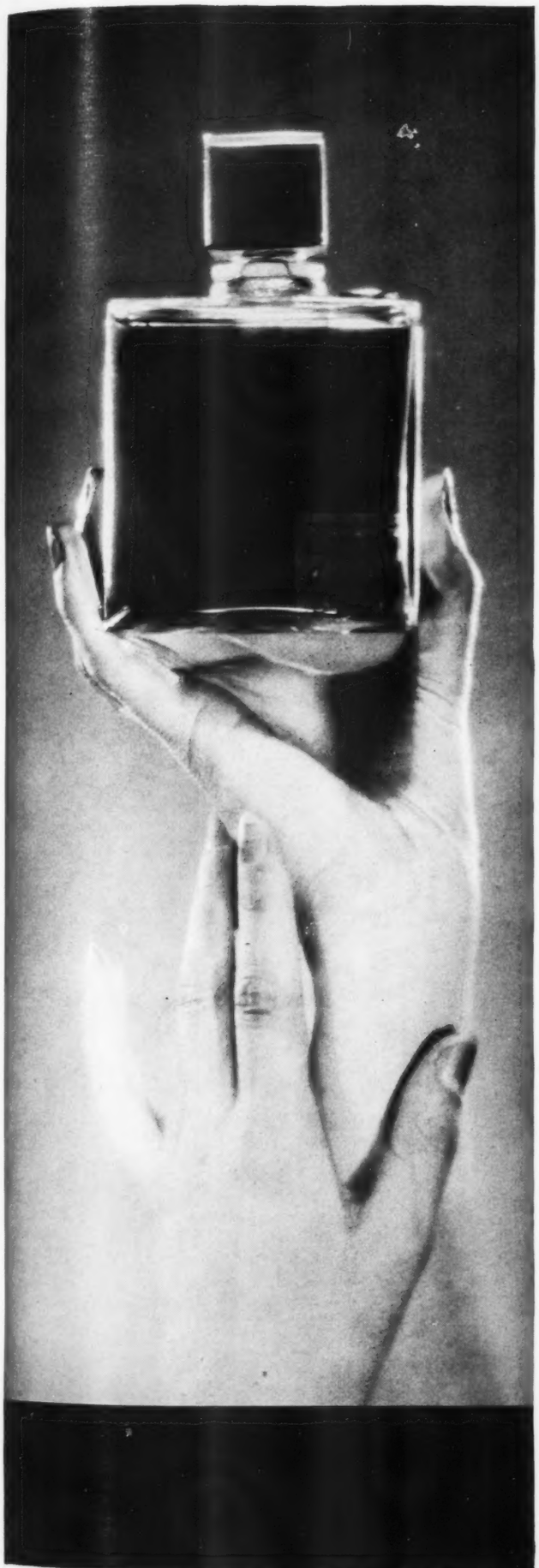
According to statistics taken lately throughout the country, ninety per cent. of the women are under five-feet-five. This means that a good many women are tiny and have difficulty not only in being fitted, but also in being suited as to type. Franklin Simon has organized a new department in their store, the Small Women's Shop, where the short woman who is no longer a Junior Miss doesn't have to struggle with the larger sized dresses of the Women's Department. Copies of French models and domestic models are offered in great variety.

Evening Details: The chic of bright coloured slippers has been revived, and the smartest way to tie them up to your costume is to match them to the flowers you wear. For instance, with a white gown, you might wear bright red slippers and bright red flowers at your waist or shoulder. Of course, it would be most chic to wear real red carnations, but, if these are not at hand, you will find in the shops an assortment of artificial flowers. Red, green, blue, and yellow are good complementary colours. And remember that, in artificial flowers, it is smartest to have them without the green leaves.

Lord and Taylor has taken an excellent suggestion from the French dressmakers, who have shown so many beautiful evening dresses with smart separate scarfs in a contrasting colour—which, by the way, would be another thing to match to your slippers. Augustabernard shows a pale pink satin dress with a dark green chiffon scarf of the most beautiful cut. Lord and Taylor has this scarf in a variety of colours in the scarf department. There are any number of colour varieties that you can think up for yourself, thereby making your slightly passée evening frock into a fresh one.

Beauty: Beauty in its most sophisticated form is being sponsored by Saks-Fifth Avenue. In Antoine's department, where everything can be done to your hair and finger-nails, the final touch of toe-nail culture has been added. This is a most necessary addition to the smart woman's appearance on the beach, what with barefoot bathing and open beach sandals. The feet are well cared for and massaged and the nails beautifully manicured while all you have to do is to relax in deep green leather chairs.

It is well known that Best has always been a great friend of the younger generation. In a charming beauty parlour, gay with wall-paper and fresh green paint, is a hair-cutting salon devoted entirely to children. They are given the same attention that the grown-ups receive, and their little coiffures are started on the right road to chic. For older girls, there are such things as manicures and permanent waves. The little girl who wept for curls may grow into them as she gets older.



DEMEYER

l'amour d'éliza beth

THERE IS AN OLD VERSE, NOW OUT OF PRINT, WHICH RUNS ..

If I should go to Heav'n and find
In all the wide dominion of the air
No trace of thee among the natives there,
I would not bide therein
But I would sin and sin
And seek thee otherwhere.

Love is the secret of the universe. It is like a hidden spring underneath one's life, ever supplying freshness and sparkle to the art of living • Life lies in love, laughter and work • But laughter dies when you look deep into life. Work, without love, is futile and bleak, the winds of emptiness blow across the heart. Love alone justifies life. Love alone completes it • To love is to light a lamp within, which not only warms and comforts you, yourself, but sends out from you a glow which cheers and comforts others • It is better to cast your pearls of love before anyone, anything, than to keep them. You are thoroughly natural, thoroughly alive only when you are filled with love. It opens the doors of your understanding. It is only when one has been burned clean with the fire of love, that knowledge comes • Love alone can make that which is heavy light, can bear evenly that which is uneven • When you walk, the stars are beneath your feet. When you are cold with the fear of life, love wraps you like a cloak. Love is the torch from which all great deeds have been lighted. It is the candlelight beside which dwells content. With love, nothing in life is beyond bearing. In love alone are all the heights and depths of joy and dreams and friendship.

L'Amour d'Elizabeth, the perfume of enchantment, sings in fragrance that love which poets sing in words, weaving its magic spell.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK
PARIS • LONDON • BERLIN • ROME • MADRID

© Elizabeth Arden 1930

Creamy white . . . Pleasant to use . . .

Remove hair pleasantly

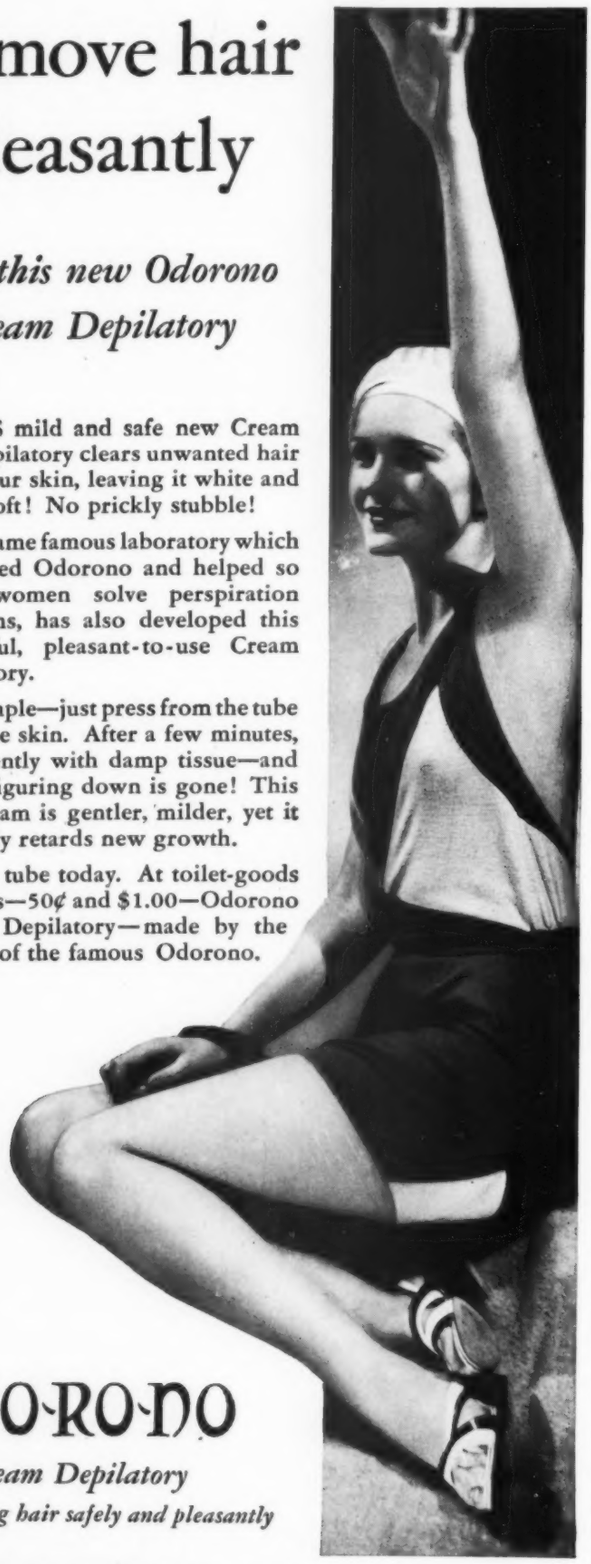
with this new Odorono Cream Depilatory

THIS mild and safe new Cream Depilatory clears unwanted hair from your skin, leaving it white and velvet-soft! No prickly stubble!

The same famous laboratory which developed Odorono and helped so many women solve perspiration problems, has also developed this delightful, pleasant-to-use Cream Depilatory.

So simple—just press from the tube on to the skin. After a few minutes, wipe gently with damp tissue—and any disfiguring down is gone! This new cream is gentler, milder, yet it definitely retards new growth.

Get a tube today. At toilet-goods counters—50¢ and $1.00—Odorono Cream Depilatory—made by the makers of the famous Odorono.



ODO-RO-NO

Cream Depilatory

For removing hair safely and pleasantly

MAIL COUPON AND 10¢ TODAY

Mail coupon and 10¢ for generous sample of Odorono Cream Depilatory, Odorono Mild and Odorono Regular Strength. (In Canada, address P. O. Box 2054, Montreal.)

THE ODORONO COMPANY, Inc., Dept. D-VC-7
191 Hudson St., New York, N. Y.

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_____

UNDER YOUR FROCK

(Continued from page 69)

tions slope into the waist and out again in a far more becoming flare than ever the old straight line gave. Brassières are cut longer below the bust, to prevent a ridge or any other landmark to show where the brassière ends and the step-in begins. Corselets are fitted to give a beautiful, undisturbed line from armpit to thigh. Girdles come close about the waist, thus obviating the ghastly downward pull that used to be necessary with the best-regulated girdle, and give one the lovely long-legged look of a Greek girl athlete.

THE NEW SLIPS

Art and ingenuity have gone into the new slips. Not only are they cleverly close at the waist, but, if they are of the straight-line type, they are fitted under the arm to prevent the unsightly sag that used to wreak such havoc to the hems of slips. These hems are deeper to prevent the silhouette that is so unsmart, however charming, and the slips are made longer so that they complement the new dresses. Even the most divinely tall daughter of the gods could find a slip long enough at Altman's, which specializes in the extra-long slip. Saks-Fifth Avenue has a wrap-around slip that is a marvel of fit and a joy of convenience and, also, a most ingenious affair with a top, of lace, that hooks like a brassière and again illustrates the possibilities of combination in undergarments. Both of these are shown on page 68.

A little sister to the slip is the new—or old—petticoat, whose face we had almost forgotten. Like a prodigal daughter it returns to us, and we are overjoyed to find that it is indispensable to wear over the tucked-in blouse and under the overskirt, so that the tucked-in blouse doesn't show under the skirt. Best shows one of these long-lost relatives in pink crêpe and Alençon lace, which appears on page 69. Lord and Taylor shows a white silk broadcloth one for sports, and this is illustrated on page 68.

SPORTS LINGERIE

In sports lingerie, both cut and material are mannish in type and treatment. Each article must be comfortable, free and unbinding, and easy to launder. Cotton, of course, is outstanding by virtue of its coolness and absorbent qualities, and silk broadcloth, soft shantung-like raw silk, cotton mesh, and linen mesh are also excellent. A splendid type of cotton mesh shirt is to be found at Lord and Taylor, to complete a set of white silk broadcloth panties and petticoat, both fitted on yokes. These appear at the top of the sports column on page 68. Altman also has a set of pants, slip, and chemise of a soft pink Chinese shantung, beautifully hemstitched and fitted, and these are illustrated in the middle column on the same page. For riding, the linen mesh combinations of brassière and closed step-ins at Bonwit Teller, also shown on page 68, are indispensable. This shop also has shirts and separate pants of this same linen mesh. Best's short girdle of net and porous elastic, illustrated beside the combination, is a real necessity.

For sports, most women prefer girdles to the all-in-one corselets. These girdles are found in fabrics or elastic or both and are boneless or only slightly boned and, above all, untrimmed and, therefore, washable. Linen, net, and strong silk batiste in combination with surgical elastic are the best fabrics for sports corsets. Often, a slight boning is used at the top in front to prevent rolling. Such corselets as are worn are of much the same fabrics and are also boneless and untrimmed. Although fitted at the waist, they are in no place so tight as to hinder freedom of action. The one illustrated on page 68, from Altman, has a cleverly cut hip-line to give a snug fit and at the same time allow for freedom of action. Franklin Simon has an "all-in-one" for sports that is excellent, made of net and elastic, with elastic shoulder-straps that can not slip.

FOR DAYTIME WEAR

For ordinary every-day city wear, as on the street, one may find quantities of really good hand-made lingerie at small cost. Hand-sewed pipings and simple embroidery, such as hemstitching and monogramming, are very smart. As always, flowered nainsook is pretty and practical, bound in plain colour, and it will launder perfectly. Examples from Franklin Simon are illustrated on page 68. Pleats are still extremely chic and no doubt always will be. But for those who count the cost, Vogue suggests the type of lingerie that does not need pleating. The money saved on French laundry bills can be put into the quality of material and hand-work on the unpleated varieties of underwear.

As for corsets, the best daytime materials for summer are crêpe de Chine, net, silk batiste, linen, poplin, and silk broadcloth in combination with surgical elastic. Satin seems hot for warm weather. These may have the added elaboration of a little lace, but are still quite simple. The girdles fit well at the waist and are higher in front than in back, to give a straight line to the diaphragm. Corselets are enormously popular to-day and nearly always are cut with the low evening back, regardless of the purpose for which they are intended, and have elastic shoulder-straps. Incidentally, it might be well to say in passing that a corselet must be carefully fitted, or it will do more harm than good. It must be picked out with more consideration than a simple girdle.

For evening girdles and corselets, much the same fabrics are applicable as in the daytime, with the addition of all lace. The elaboration is, of course, more marked. In these, as in all corsets of to-day, the tendency is towards shapeliness through fitting and not boning. The models illustrated on page 69, from Franklin Simon, are excellent examples of the girdle for the slim figure and the all-in-one for the heavier figure.

FUNDAMENTAL CHIC

Brassières, both for day and evening, should be low in back, light, and of the uplift variety. Trimming may be used, so long as it does not interfere with a smooth line under a dress. Net is the outstanding material for brassières. Many women have trouble in finding models sufficiently low in back, and the best solution to this seems to be in the type of bandeau that crosses behind and fastens in front.

In evening lingerie, it is a case of the least amount of clothes being the smartest. Most women wear simply a corset of some sort and a pair of panties, or these and a brassière. One may let one's imagination wander at will among the Elysian fields of elaboration, so long as the result is sufficiently simple to be chic and, above all, does not produce any effect of bunchiness under the evening dress.

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A BACHELOR'S FLAT IN PARIS

(Continued from page 62)

carpets exactly matched the beige of the walls, the one exception being the curtains in the bedroom. To give a still greater feeling of space, the doors were taken out, with the exception of the bedroom door, and the doorways hung with curtains of the same material as the windows, with the result that one has a vista of the living-room, the corridor, and the dining-room on entering, and the flat does not seem to be as small as it really is.

The most important problem, and the one that received the first consideration, was the living-room. A room that measures eleven by fourteen feet, has a window along one entire wall, opening upon a terrace, and a double doorway on one side with a fireplace next to it in the corner does not offer much wall-space as a background for furniture. Nor does a room of this size allow one to use many pieces of furniture and still leave enough clear floor space to walk about in. Therefore, it was decided to decorate it more or less like a yacht. The photographs on page 63 show how this was done. A banquette along two sides of the walls was chosen as the only possible solution of providing comfortable seats for a number of people. This banquette will seat at least six comfortably. It is made like a bed, with box-springs and a mattress, but is not so wide as the ordinary single bed and, therefore, more comfortable than a divan sofa.

In the corner, by the window, there was an awkward jut in the wall, which made it impossible to finish the banquette neatly. Therefore, a built-in piece of furniture was employed to square off this corner. It has a door, like a cupboard door, and inside is concealed a very strong lamp with a reflector, which projects light through the frosted glass top and illuminates the vase of flowers or foliage that is always arranged there. The other end of the banquette, near the door, is piled with cushions to be used as comfort dictates. Between the end of this banquette and the doorway is a small round table, which is covered by a circular brown satin cover that falls to the floor and conceals the fact that it is only a humble deal table, costing about sixty-five francs.

FURTHER SPACE CONSERVATION

Everything in this room is in beige or brown. The walls and ceiling are beige, and also the curtains at the window and door. The Moroccan rug is in white and tête de nègre. The modern stuffs covering the chairs, the banquette, and the cushions are all in tones of beige and brown with the exception of two cushions of zebra design in black and white. The table in the angle of the banquette is of modern lacquer in dark brown and was built especially for this corner. It has two disappearing leaves that pull out so that the people sitting on the banquette have a convenient place to put their coffee-cups and cocktail glasses. The space underneath the table holds a gramophone and records. The two armchairs were built on a very small scale to increase the feeling of height and space in the room. This idea of space was never forgotten for a moment, and every other idea was subservient to it.

This room has also a light in the corner above the banquette, made of nickel petals that shield several strong electric bulbs, a white porcelain lamp with a white shade on the round table next to the banquette by the door, and a light inside the shell on the mantel.

The entrance-hall is empty, except for a deal table over which has been thrown a zebra skin, falling onto a dark brown Afghan rug. It is lighted by a modern lighting fixture made of three nickel disks concealing the light.

What is now the dining-room was intended, in the plan of the flat, as a second bedroom. It is only nine feet by ten and much too tiny for even the smallest round table that would seat six. Therefore, the idea was adopted of using the table with a banquette, like a table in a restaurant, which allows three people to sit against the wall and the remaining three on chairs. This arrangement made it possible for a servant to move about and also gave space for a screen to hide the tiny *cabinet de toilette* with its wash-stand, now glorified by the term of "butler's pantry." From here, a tiny window was cut into the kitchen to pass dishes, and, by a judicious arrangement of shelves, it is possible to store the glassware and other necessities of a pantry in this tiny cubby-hole. Behind the beige screen every inch of space has been utilized, and here, more than anywhere else, does the installation resemble a yacht. As in the rest of the flat, this room is in beige.

A SHIPSHAPE DINING-ROOM

The banquette is covered in zebra-patterned material like that used on the two cushions in the living-room, the folding bridge chairs are lacquered dark brown with natural wood seats. The table also is done in dark brown lacquer with a modern design in beige, grey, cream, and white. The glassware is amber, the table service buff faience, and there is a large shell that serves as a bowl for flowers.

The very narrow corridor, running from the entrance-hall past the dining-room to the bedroom, is like the passageway on a yacht and was very difficult to deal with. Narrow strips of mirror are fastened to the wall, at the level of one's head. There is a *strapontin* by the telephone, which rests on a bracket on the wall—there being no space for a table and a chair. The floor is strewn with small zebra skins to relieve the monotony of beige walls and carpet.

The bedroom, measuring ten by twelve feet, was difficult to work out so that cupboard space could be had. Eventually, the niche for the bed was devised in connection with the cupboards that had to be provided, of which there are two on each side, with a general storage space overhead. On the opposite wall, there is a piece of built-in furniture that serves as a desk and a chest of drawers and also conceals the radiator. On the wall opposite the window is a combination pier-glass and dressing-table, shelves below the glass at different heights accommodating toilet articles.

The cotton printed material used in the bedroom is about seventy-five francs a yard, but it is very wide. The fur rug at the foot of the bed cost eighty-five francs. But the material in the dining- and living-rooms was, in proportion to the rest of the things, rather expensive—as much as two hundred and fifty francs a yard—because the use of good material here saved the extreme simplicity of the scheme of decoration from appearing too cheap in quality. Also, for this reason, the painting was very well done and the upholsterer's work of the first quality. Yet, actually, every item and cost in the entire flat came out of the sum of forty-five thousand francs.

JOHN MCMULLIN

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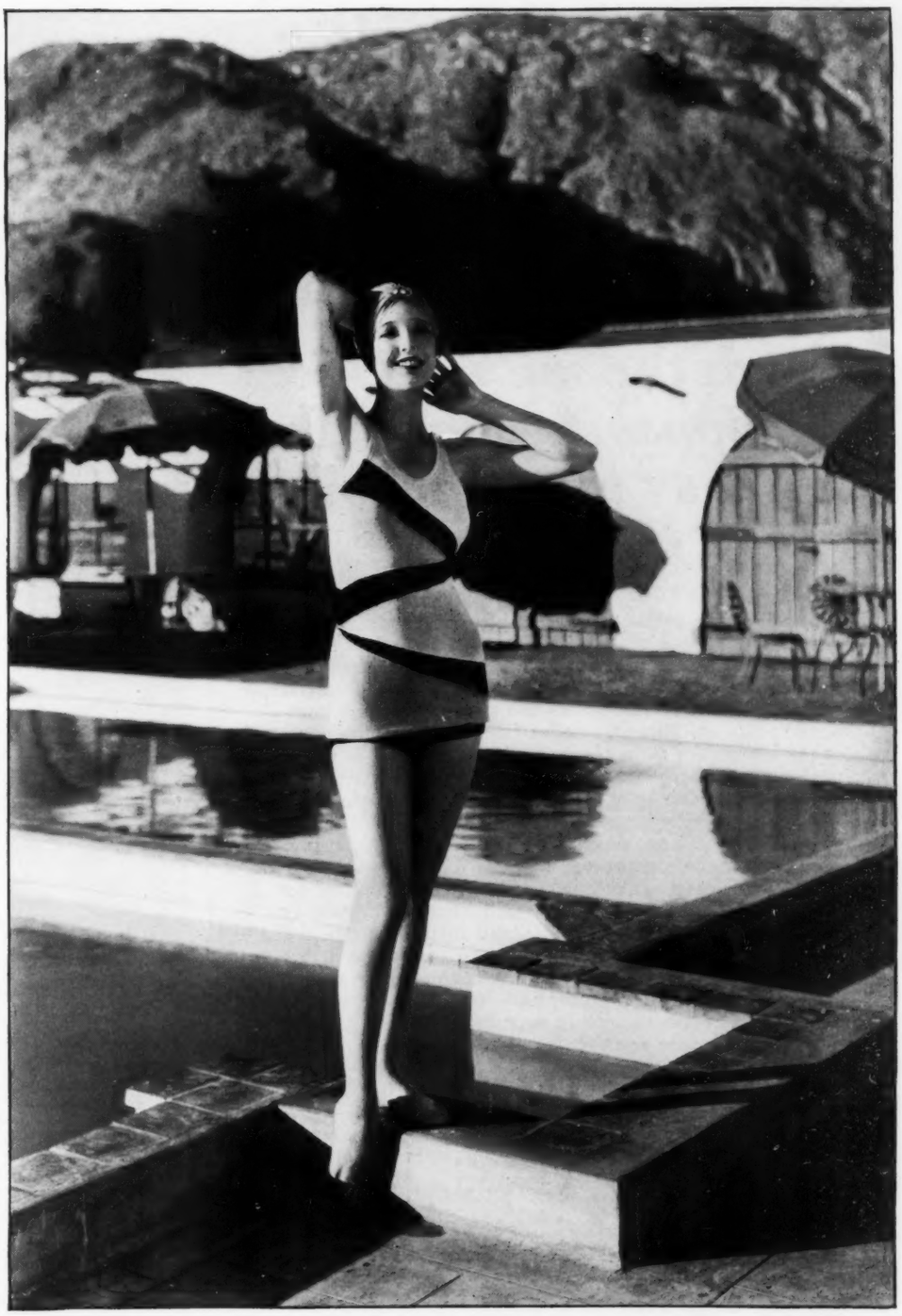

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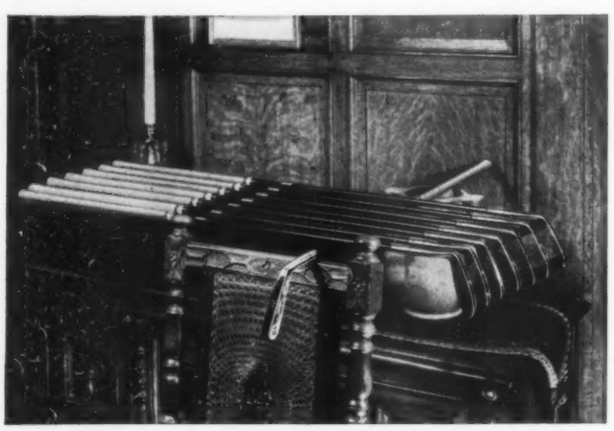

MACGREGOR
COURSE-TESTED MACGREGOR DAYTON O **GOLF CLUBS**

M O G O S O Ë A

(Continued from page 52)

stone. An ivory marble staircase passes two arched recesses where the Brancovan and Bibesco panoplies hang, and a mosaic of mirrors in another little recess, above one's head, reflects the still brilliant flags jutting out from the balustrade opposite. With Blenheim, Mogosoëa is the only house in Europe to bear its own indoor flags.

Reaching the second and principal floor, I did not know where to look—at the floors, the walls, or the scene before me. The plain stucco walls rear themselves to white, vaulted ceilings. The floors are of dark green or ivory marble from Greece and Italy, rose and ochre from Roumania, or tiny gold mosaics from Venice. Standing on the golden floors of this vestibule, one walks by two arcaded lounges, with stoutly columned arches that seem to kneel like children under the tall vaults. Straight before one, between the lounges, a vast window reveals the loggia, overlooking the terraces, the lake, and the trees of a little island.

"I told Marthe I would take you directly to her," George said. We walked through a marble corridor to the lake front of the house and stopped before a door of unusual workmanship, for the substance is light in texture and woven like a basket. The Princesse was sitting up in bed and writing. The room is not large, but very beautiful, and an exquisite vaulted ceiling, rather like an open umbrella, rises high above her tall, honey coloured, canopied Venetian bed. On a high green chair, before a great pale green Venetian screen, sits a Spanish doll, dressed in a grown-up Spanish baby gown. There was a fire burning on the platform of the high fireplace, flickering on two dark chests glowing with painted, but saintly panels.

HOSPITALITY AT MOGOSOËA

"You had better have a sleep," the Princesse said. "If you want anything, ring or scream."

"The French Minister and his wife are coming to lunch," I was told. "Queen Sophie of Greece and one of her daughters are coming to tea. There will be people to dinner. To-morrow you are going to Poland, and the next day to Czechoslovakia." My sense of humour numbed by my journey, I started to worry about more visas, until I learned that, when Marthe speaks of going to Poland or Germany, she is referring to the Legations in Bucharest.

I went back through the lounges, with their silver divans and bright flowers in dark bowls and light flowers in sombre vases. In a white landing overlooking the terrace, before a low, painted door, the green parrot screamed at me. The parrot stands at the head of a tiny open marble staircase, curving from white to a faint pink, which leads down to the ground floor where a great grilled door opens upon the terrace. To the right are guest-rooms and their baths. I went into the room I was to occupy, and the first thing I saw, being an American, was a telephone beside the bed. The walls were hung in white, green, and mulberry-toned Chinese embroideries, and shallow Chinese bowls were filled with fresh rose-leaves. There were books that shattered every tradition of the usual guest-room, and, when I fell into a rose marble bathtub, I had no desire to ring or scream for anything.

Later, looking out on the terrace that ends in a long, abrupt step at the lake, I saw a motor-boat with house guests out after ducks. I decided the guests must be English. On the loggia, my hostess, in a sports dress from Chanel, was serving cocktails, which she never takes herself. Lunch was served in the dining-room, the furniture of which came from the Château de Menars, near Orléans, which belonged to George Bibesco's mother, the Princesse de Chimay.

After the guests left, I went for a walk with Marthe to see the English gardener, his orchids, violets, grapes, and gardenias. Then across the orchards to see his deadly rival, the Roumanian gardener, his cyclamen plants ready for market and cabbages fit for kings. Swarthy peasants dig about the black earth with their bare feet, and a young employee brought up on the Princesse's own estate twenty kilometres away, proud of his recent military service, clicks his heels.

A SECRET GARDEN

Then Marthe took me to see her secret garden, a little walled garden filled with bright light blue flowers and dark little cypress-trees, like a Persian print. This garden is hidden beside a low, colonnaded building, long ago the kitchen of the estate and soon to be turned into a great studio. Close by is the chapel of pure Roumanian architecture, and tucked away beneath the great trees of the park is the tomb of the Bibescos.

Mogosoëa has seen periods of splendour and decay and, until a few years ago, was inhabited by rooks and owls, while trees had grown in the crypt. We had come back from our walk when the Princesse told me its history.

Among other things, she told me that Prince Constantin Brancovan, the Valachian Prince who built Mogosoëa, was a contemporary of Louis XIV. and was called "Lord and Master of the Roumanian Countries." His capital was Bucharest, and Mogosoëa was his Versailles. The Prince was a powerful ally of Venice and called Venetian architects to construct the palace.

After the War, the Princesse Bibesco plunged into the restoration of Mogosoëa, as an escape from reality. Like her ancestor, Brancovan, she called a Venetian architect, Domenico Ruspolo, to her aid. During the period of each year when she was not in Paris, Ruspolo came to work in company with George Bibesco's young nephew, Prince George Cantacuzène, who had just received his diploma from the Beaux Arts in Paris. Mogosoëa was to be not only a resurrection of the past, but a model of modernity, if only for its positively American heat and hot-water system and some magic hidden in dynamos, which, at a single turn of a switch at the first hint of dusk, illuminates the entire palace.

And now it's time for tea. On this first day of my visit, Queen Sophie of Greece and her youngest daughter, the Princesse Catherine, were the guests. We had tea in the library, which is Empire. Napoleon stared down at us from the wall, while Queen Sophie spoke of her grandson, the Crown Prince Michael (then the King) as "poor little man," and I wondered how the Kaiser happened to have a sister so utterly charming.

That evening, we were just a few people at dinner, and a Tzigane orchestra came out from Bucharest to play for us. Some of their songs must have been very naughty, for Marthe, wearing the emerald earrings Robert de Montesquieu wrote about, looked annoyed and said she was glad I didn't understand. (Continued on page 92)

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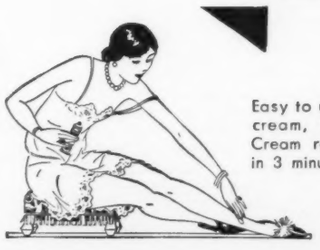

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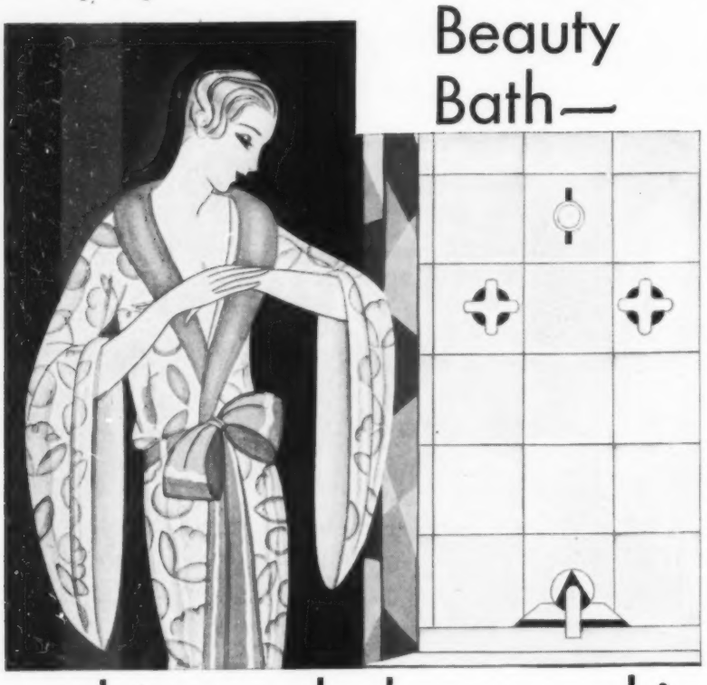

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MOGOSOËA

(Continued from page 90)

After dinner, we danced in the ballroom, which is in the process of being decorated: One immense chaste wall, pierced only by a small door leading to the library, is covered with cartoons for a tapestry that is to be translated from the frescoes in the chapel. The large centre panel shows Prince Brancovan and his four sons and his wife with their seven daughters. The Prince, Princesse, and their eldest son quaintly hold models of the Church in their hands, while each of the younger children holds a rose. And, in this decoration, the Princesse wears the earrings that Marthe wore at dinner.

The following evening, we went into Bucharest to the Polish Legation. In the car, Marthe said, "This party is being given by the Comte and Comtesse de Chambek for the Polish Foreign Minister, the Comte Zalewsky. You must thank the Comtesse de Chambek for having invited you." I do not remember having thanked anybody, but, if I did, I am sure it was the wrong person. The men bristled like porcupines with decorations.

On the way home, Marthe took off her diadem of emeralds and diamonds, which she hates to wear, as it is too heavy for her, just like the diadem of *Catherine-Paris*. On the road were great wide hay carts drawn by little rough horses. We had to stop to let a train crawl by. The gates remained down while another train made up its mind what to do, so George became impatient and called out from the car. "Put those gates up," said George. The soldiers saluted and went to speak to a switchman. The gates went up. This country is lots of fun.

HISTORY IN A GUEST BOOK

In this far-off part of the world, Mogosoëa is a world in itself, for every one comes to it. The house book is history. Beneath his signature, an Austrian Ambassador in all friendliness sketched an Austrian standing upon a Russian's stomach and gently stabbing him with a pitchfork. Now, both Empires are dead. A great dashing "Marie" is scattered all over the book; a more controlled "Ferdinand."

The Princesse rarely goes into town. She does not have to. After lunch and her inspection of the estate, I have gone canoeing with her, weaving through hundreds of water-lilies. Sometimes, we go to call on the swans at the far end of the lake or disembark to see the farm crops. After tea in the library, she writes or dictates her correspondence. Some afternoons, she joins a shooting party, and I have seen *Catherine-Paris* before my eyes. A green-costumed Roumanian or German keeper stands by holding her gun, which she really never uses. In the still air, the beaters are heard, and they emerge, dozens of them, very wild and shaggy looking, while, a few yards away, sleek American cars are waiting to take the party back to tea.

One evening, after a big shoot, we were alone at dinner, and George made us go down-stairs to see the really beautiful mirror mosaics he is making for the house.

The following afternoon, we drove into Bucharest to have tea with the Princesse Hélène, the mother of little Crown Prince Michael, so recently a king. She is very charming and good-looking and lives in a pretty house filled with flowers and portraits of her truly wonderful-looking family. After tea, like all good little boys, the little Crown Prince came in. "Pull up your socks, mister, they're falling down," said his aunt, the Princesse Irène of Greece. He is a darling child, very blond and plump and shy, with a tremendous dimple in his cheek. It seemed to be like every other household in the world.

Back at Mogosoëa, there is always something new, something old, something beautiful and interesting. There are photographs about: "To Marthe . . . Alfonso," "To Marthe . . . Ferdinand." Photographs to the Princesse from Briand, from Herbert Asquith, Marshal Lyautey. There are precious books with long hand-written dedications from Anatole France, Paul Valéry, Marcel Proust. One never knows whom one is going to meet in this luminous palace, so vast, but so intimate. One evening, the German Ambassador and his wife dined. The next day, the French First Secretary came to lunch. That evening, boys from the Polish and Italian legations.

A DAY IN BUCHAREST

However, one morning we drove into town to the flower-show, to see how the flowers from Mogosoëa looked and to say "How do you do" to the Queen. We walked about with the Queen and with the Regent, and the Queen is going to buy Marthe's orchids and grapes, because it seems that, in all Roumania, it never occurs to anybody else to raise orchids and grapes. I stayed in to lunch with the young Cantacuzènes and was shown numberless churches, one built by Brancovan and now surrounded by a hospital supported by the Bibescos. One charming little church was built by Marthe's ancestors, the Maurocordatos, when their daughter married Bibesco. Then George Cantacuzène showed me the bank for which he was the architect. This bank is a great puzzle to Roumanians, as they can not understand why a bank should be beautiful. Then I saw the Jockey Club that he built and the adorable pink house where King George and Queen Elizabeth of Greece live. Returning to Mogosoëa, I found Madame Mironesco, the wife of the Foreign Minister, having tea, and, in time for the dinner that was to inaugurate his visit, Alfred Savoir, who is going to work on a play with the Princesse.

To-morrow evening, the Princess Hélène, mother of Crown Prince Michael, her brother, King George of Greece, and her sister, the Princesse Irène, are coming to dinner. Mogosoëa has one more tradition, a tradition that is the breaking of one: when the Royalties go out to dine, this is the only house in Roumania where they go without their suite, without one *dame d'honneur* or one *aide de camp*.

Marthe Bibesco is the most astounding woman I have ever known. Very beautiful, young, smart, caring for her house so fastidiously, I can never think of her as a writer. And yet, an English critic recently wrote of her: "I lately wrote that the Princesse Marthe Bibesco is one of the greatest woman writers in France." And she is a Roumanian. Of an amazing intelligence, she has a charming way of knowing so much.

She has a pagan love for flowers that is a religion. One evening, she had a mulberry-tree brought into the house, a great, extravagant, unimaginable tree, with white, fragrant flowers that showered like a sky-rocket forever fixed in the sky. "Let us pray to the tree," she said to me.

Mogosoëa is a fairy palace, and she is a story-book princess.

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WHAT THEY READ

By DAVID CORT

DURING the War, the English novelist, Compton Mackenzie held the post of second-in-command of espionage and counter-espionage in Gallipoli. The older members of the English writing profession seem almost *en masse* to have taken that solution of what to do in war-time, and now, in peace-time, they are using the valuable material they picked up in the Secret Service.

Now comes Mr. Mackenzie's "GALLIPOLI MEMORIES" (*Doubleday, Doran and Company*). The author explains in a preface that this is only the first of four books dealing with whatever he remembers of his experiences in Gallipoli, Greece, and the Ægean Sea. He says that this first volume adds nothing of any historical value to the literature of the War, but he hopes in the succeeding instalments to illuminate the situation in Greece during 1916 and 1917, which, "obscure enough in any case, has been still further obscured by a mass of partisan writing on both sides." He finishes with the request that he be excused for "not displaying as much moral indignation as the mood of the moment expects from a writer about the War."

All this sounds very reasonable, and one accepts it with the admission that it is very modest and ingratiating of the author to deprecate his work so. But Mr. Mackenzie's "recapturing of the spirit" of his military experience is so casual and monumental an unearthing of *trivialia* that the reader faints under it. To Mr. Mackenzie himself, this book must certainly be of the profoundest interest; to the politer members of his immediate family, it might too. Even to Englishmen in general, who are indefatigably interested in Englishmen and in politics and in controversy and in officers and gentlemen, it might yield some booty. But I must say that I read hundreds of pages of this stuff without one flicker. Consider the chapter titles: "The Beginning of the War," taking up the themes of how much the author wanted to get into it, why nobody would let him play, what books he was writing to cheer up the home folks and the brave boys, letters written here and there, the answers, and enough documentary evidence to prove who started the War, much less merely how an English novelist named Mackenzie got into it. Next: "Off to Alexandria": he has neuritis, grows a moustache, and the *Lusitania* is sunk. "Getting a Uniform": there's a thrill, write it yourself. It must be said here, however, that the chapter includes the author's apology when he writes that for ten years he has been trying to achieve the detachment necessary, theoretically, to write about Gallipoli and admits, "I have come to the conclusion that I never shall achieve such detachment, and that I must be content with the less ambitious task of recapturing the emotions and excitements and embarrassments of one insignificant individual against the background of that heroic tragedy." "Insignificant Embarrassments of a Hero" might even be the right title for the book. Next chapter: "Looking for G.H.Q.", in which the Boy Scouts in Egypt look for G.H.Q. "The Arcadian": this is a boat, but we have time also to hear plenty about "dear delightful George Lloyd," later Lord Lloyd of Dolobran, G.C.S.I., G.C.I.E., late High Commissioner for Egypt and the Sudan, an empire-builder in the rough. And so the chapters go: "Life at G.H.Q.": yes, they found it. "More Life at G.H.Q." A battle seen from a great distance is inserted at about this point. "Tenedos for the Second Time." "Tenedos for the Third Time." "Days and Nights in Lesbos." And at last, on page two hundred and eighty-eight, we get a theme: "The Vassilaki Family," a collection of harmless slobs who hereafter constitute the chief justification for the military existence of the English novelist named Mackenzie. There is a rumour that they are spies, and the whole army piles onto the necks of the Vassilaki family.

I didn't read far enough to find out what eventually happened to them, but it was pale fun while it lasted. The feeble efforts of Mackenzie to act as though he had to deal with scoundrels like the Vassilakis every day of the week are the best part of it all. I have just given the high lights of Mr. Mackenzie's War experiences up to page three hundred of Volume I., but it's the detail that matters. In England, the publishers say, this book sold over twenty thousand copies. At least we can say for the U. S. that a book like this written by an American wouldn't sell over twenty copies, and we shall be definitely chagrined if the American edition of this one does much better than twenty. It is an insult to the uses people can make of their time to allow them to read such feeble insignificances of gentlemen keeping alive and hewing careers out of the profession of arms. The chapter heading of the last chapter is the perfect criticism of the whole book, with exclamation-point: "Hellas."

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HORSE-SHOWS

(Continued from page 59)

Atlantic City beach brigade and a childhood mare named "Brownie" who pulled the lawn-mower, time is the only thing there is. The problem, therefore, is how best to kill it. I had to give up the idea of taking along my tapestry work. Some horse might see me and feel badly all the rest of the day. I have thought, too, of concealing a list of German irregular verbs in the program and studying them at odd moments. But I can't study German irregular verbs without making my mouth go. As the moments grow longer and the chair harder and my joints start an involuntary twitching alarmingly like the first stages of Saint Vitus's, I find myself resorting to counting games and intelligence tests, hoping they may speed the leaden time. One can name over the kings of England, or the plays of Shakspere, or see how many lines of the "Skeleton in Armor" one remembers. I once invented an elaborate betting system with myself involving the ribbons and the colours of the horses who won them. But I had only myself to pay, and my winning had the same colourless triumph as gaining a king's row at solitaire. Then, there are a number of little optical illusions one can create with the rails and posts, but one is apt to come to looking cross-eyed.

THE PUZZLING PROGRAM

And so I turn to the program—very heavy and slippery and more difficult to find one's way about in than Brooklyn. It costs fifty cents, and I open it with the deluded idea it's worth it. On the first page is a picture of a motor; on the next, a modernistic study of an ocean liner; then a full page with the single word "Compliments," and I find myself murmuring "Thank you." I reach the fifteenth page and, with a sigh of satisfaction, begin a row of names that I take to be the committee, only to find I am reading the list of Trustees of the Dime Savings Bank. This is instructive, but hardly to the point. At length, I arrive at the heart of the volume and find some very bewildering information. The classes appear to have been numbered according to some unknown cabalistic system. We find Class 2 following on the heels (or should I say the hoofs?) of Class 21; 60 and 37 together in mystic system; and tucked away between Classes 8 and 59 is 42A. At a horse-show, one dare not ask anybody anything. To do so is worse than asking an Englishman who won the Derby and pronouncing Derby the way it's written.

It is entertaining to guess what the titles of the classes signify. I can, of course, understand "Light-Weight Hunters" and "Novice Saddle Horses" and even "Officer's Chargers." However, "Hackney Stallions, Three of the Get" bothers me, and I wonder who the strong man is who will exhibit "Heavy-Weight Hunters shown in Hand." I for long thought that "Harness Horses Shown to Runabouts" was a misprint, that the runabouts were to be shown to the horses, their subsequent reaction and behaviour determining the prizes. But this is merely an example of the horse patois.

The names of the horses are a keen disappointment to me. In my day (and just which day "my day" is, I never know), where I lived, horses were named "Pet" and "Gipsy" and "Rob Roy." Here, they're none other than "Blessington Parity," "Supreme Ulysses," and "Castle View Surprise"—awkward mouthfuls to call at a horse in a hurry. Imagine having to shout "Whoa! Castle View Surprise!" There are, of course, some shorter nomenclatures: "Blue Bottle," "Sassafras," and "Coca-Cola," which have at least distinction, even if their applicability to horse-flesh is somewhat obscure. Here is a whole family with an allegorical name like "Temptation." There are "Temptation Bonnie" and "Temptation Nipper," "Temptation Pride," and one that's just plain "Temptation." Everybody seems to know about them, and I gather that the Temptations are to the tan-bark what the Cadwaladers are to Philadelphia. Now and then, an owner goes Welsh and christens his poor beast "Taugh-a-Ballagagh" or something that even Lloyd George couldn't pronounce, and again we find one with a homy title—"Imported Susie," suggesting the Yukon and the women who don't care.

THE ENDLESS CIRCLE

"And why," sniffs the reader, "in all this time, don't you now and then watch the ring?" I do, now and then, with the ever-recurrent hope of seeing something new and exciting—something besides horses. Even a unicorn would be a diversion. But, no. The same endless flock are going around and around the ring like the soldiers in "Faust" who circle about the stage and back-drop. The same mournful judges are standing in the centre, pad and pencil in hand (I think they draw sketches of the entries). It is all dreary, and I feel morbid and misunderstood.

It is worse when I am forced to visit neighbouring boxes and motors replete with the people one sees only at horse-shows and never anywhere else. Where they stay the rest of the year is an enigma. As one knows naught of their natures save their horse life, conversation is limited. One can't say, "How did you enjoy the Guild this season?" or "Weren't you at the Colony last night?," nor do they seem particularly interested in the Naval Conference. I once ventured to ask a sporting gentleman if he'd seen "Sadko," and he replied, "No. Who's the owner?" I admitted I didn't know but added that he was by Rimsky-Korsakoff out of Gatti-Casazza, and that seemed to end the discussion. I generally find myself talking to an exhibitor so famous he does not enter his horses under his own name, but under some nom de plume like "The Tally-Ho Stables." I am apt to ask him if he is interested in horses just after three of his thoroughbreds have pranced out of the ring in the blue, red, and white ribbons. "Yes, that was my mare there," he murmurs modestly.

"Oh! So that was your mare!" I bleat. "Well! Yes, indeed! How awfully—er—you say that was your mare!"

By this time, he has either walked away or is talking to the horsy lady in the adjoining box.

I am told not to despair—that horses are an acquired taste like olives, and, given time, I shall learn about them. This is solacing, although I can think of any number of things I'd like to learn about before I get around to horses—backgammon, for instance, and Greek history (which I missed by changing schools), ice-skating, and astronomy. Somehow, I had never included horses in the category. Nor do I believe I could put my heart into the study. I asked a sporting friend why I should, why "going in" for horses was so noble, so clean, and generally commendable. He said it was because horses were real—they were among the things that counted. I knew only too well they were real, but added that the only horses I'd seen who counted was that trick pony, "Blackbear." He looked at me as if I had dishonoured my flag and told me I had no sense of values. He is probably right.

Fashion Notes
by Mrs. Bromley-Shepard
Designer of
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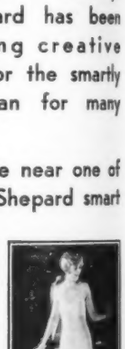

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VOGUE'S GUIDE TO FASHION

(Continued from page 36)

of the most familiar landmarks that you will find; but sometimes what you think is a bolero will prove, on closer inspection, to be revers or a scarf. The slight width of a bolero often serves to throw into relief the slimness of the waist.

Capes will be quite apt to get in your way, but you won't have to recognize them unless you wish. Some will be so well disguised that you may be unaware they are there.

Sports clothes, in this Land of Elegance, will be relegated to actual sports wear and will be quite separate and distinct from the clothes for town. Built on a classic foundation, they will be simple and practical and designed for active use.

One-piece woollen dresses for spectator sports will go serenely on their way.

The sports coat starts off from the shoulders—usually with a raglan cut—and is apt to run in a straight or slanting line from there. The next thing you know, however, it will swing over into a wrap-around effect. Unlike the town coat, it may be three-quarters in length; and it usually gets along very well without fur.

Most of the day fabrics that are being raised for the new season will thrive best in town. Town tweeds will only be smart in monotone weaves; soft woollens, in any case, will largely replace tweeds for morning wear; and satin and velvet dresses and suits will find the climate favourable in the late afternoon. There will be a great deal of broadcloth, practically all through the day.

Guide your course by very dark colours during the day: dark corbeau (crow) blue; dark, almost black green; deep wine-reds, dark reddish- and mahogany-browns and blackish-browns. Deep burnt-orange, yellowish and reddish ochres and orange-beige will often be a signal for sports. Midnight-blue-and-white will point a better way than black-and-white.

WHAT TO DO IN THE EVENING

Many diversions will be open to you in the variety of the evening mode. It will be a highly sophisticated and intensely individual fashion, expressed in terms of great elegance and femininity.

The length of the silhouette will be interrupted and filled in by tunic effects and wrapped effects, by drapery, and by a suggestion of overskirts. Materials will be used in a more generous way.

Skirts, as a rule, will stop before they reach the floor. Just below the ankle-bone will be a good average length, and the informal dinner-dress will be an inch or two shorter.

Evening trains will not be worn before nine o'clock, and only on important occasions, then. They will be shorter than they were last year.

Asymmetrical treatment will be as good in the evening as in the day, and usually developed through the skirt by one-sided tunics and by unevenly distributed fulness.

Again we come around by the back way. Skirt fulness, bodice drapery, and décolletage treatment will often be concentrated in the back; and, generally speaking, the more important the dress, the more attention it will pay to this side.

Decorative hand-work or an attached draped scarf will frequently bring your interest up to the edge of the décolletage.

In this country, it will be a good fashion precaution to cover the top of the arms. Scarfs that are part of the dress itself and attached fichus and berthas serve this purpose very well.

Many dresses will be accompanied by short coats or wraps for inside wear.

Certain dresses will be built on very simple lines, so that they can offer lovely smooth surfaces for the beautiful hand-work that is coming back into the mode.

Some will be worked all over with a delicate, painstaking, and costly hand-embroidery; and others will be given great dignity and importance when skilfully patterned with beads—both large and small combined—to give a carved effect.

Some one may be clever enough to take beaded fringe and paillettes in hand and teach them to conform to the good manners of the mode.

A long wrap or coat will be your wisest choice for winter evening wear. The best of them will slip easily and naturally into the line of the silhouette, and they will gain in distinction from back interest and fur trimming that is handled like fabric. If you want a short coat, too, it should be hip-length and made up in fur.

Among the furs that wander abroad after dark, you will see ermine, mink, sable, and chinchilla—this last finding its place once again in the mode. Marten and fox will also prowl by night.

The rich, heavy, gleaming evening fabrics will be welcomed and made much of in this land: damasks, moires, lamé-scattered silks, plain lamés, satins, and velvets. The new velvets will have more substance and depth. Flat crêpes will not prove very fertile ground.

Jewel-like colours will shine along your path—ruby, coral, sapphire, emerald, turquoise, topaz. Flower-reds, wine-reds, oranges—dark and light—, deep grape-blues, and raisin-browns will be banked here and there. White will be as important as ever, and black will be more striking as it becomes more rare.

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